

VOGUE

SEPTEMBER 15.

The New Way:
to be in fashion
and stay
an individual

**ADVANCE
RETAIL
TRADE
SUPPLEMENT**

opposite page 22



COPYRIGHT 1955 THE CONDÉ NAST PUBLICATIONS INC. **50 CENTS**



*Look for this label...it identifies
the finest knitwear in the world*



MATCHING SWEATERS IN RASPBERRY RED

FORSTMANN'S FIRST COLLECTION OF CASHMERE SWEATERS

Forstmann, leader in woolens, has turned its hand—and heart—to the creation of sweaters in the softest, lightest cashmere in the world. These sweaters are classics in every sense . . . timeless in their perfection of design . . . attention to detail. The colors have the beauty

and authority you have come to associate with the name Forstmann. You will find Forstmann cashmere sweaters at leading stores. *Slipover with short sleeves, \$17.95. Cardigan, \$24.95. Matching skirt of Forstmann's Monotone Tweed, tailored or by the yard.*

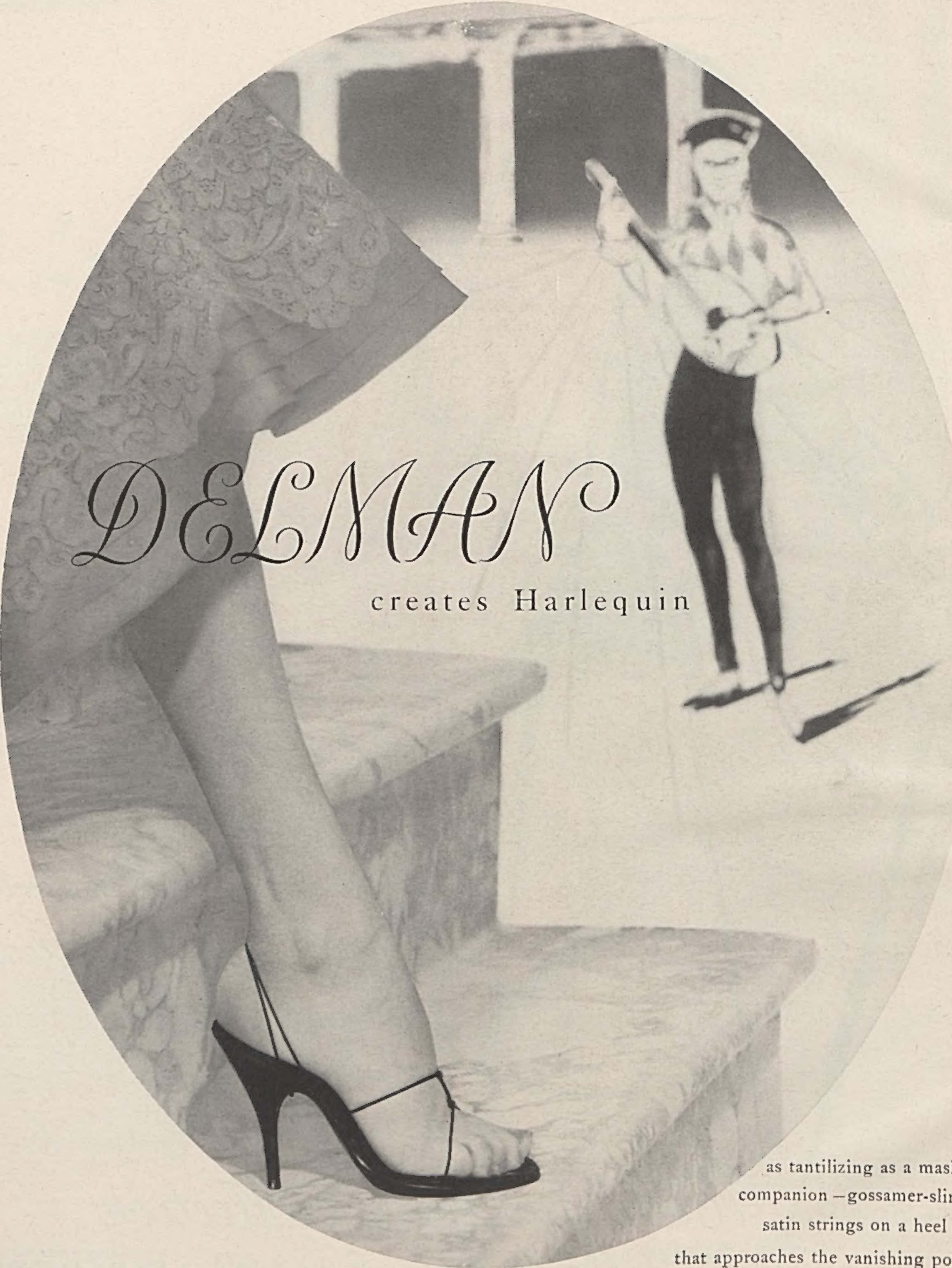
FORSTMANN WOOLEN COMPANY, PASSAIC, NEW JERSEY



Leslie Morris
designed this costume ~
the black-dyed Persian Lamb
tunic-jacket over a black
wool dress, worn with a
sun parasol black Persian Lamb
Cossack-hat.

From our Made-to-Order Collection
on our beautiful, new Second Floor

ON THE PLAZA • NEW YORK 19
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



DELMAN

creates Harlequin

as tantalizing as a masked
companion — gossamer-slim
satin strings on a heel
that approaches the vanishing point.

dress—bergdorf goodman

BERGDORF GOODMAN, NEW YORK • FROST BROS., SAN ANTONIO • NAN DUSKIN, PHILADELPHIA

Henri Bendel

10 WEST 57, NEW YORK 19



Young-Timers compound interest in the
debonair Bendel Original wool with a two-piece look.
Slot-seamed true to tailored form...

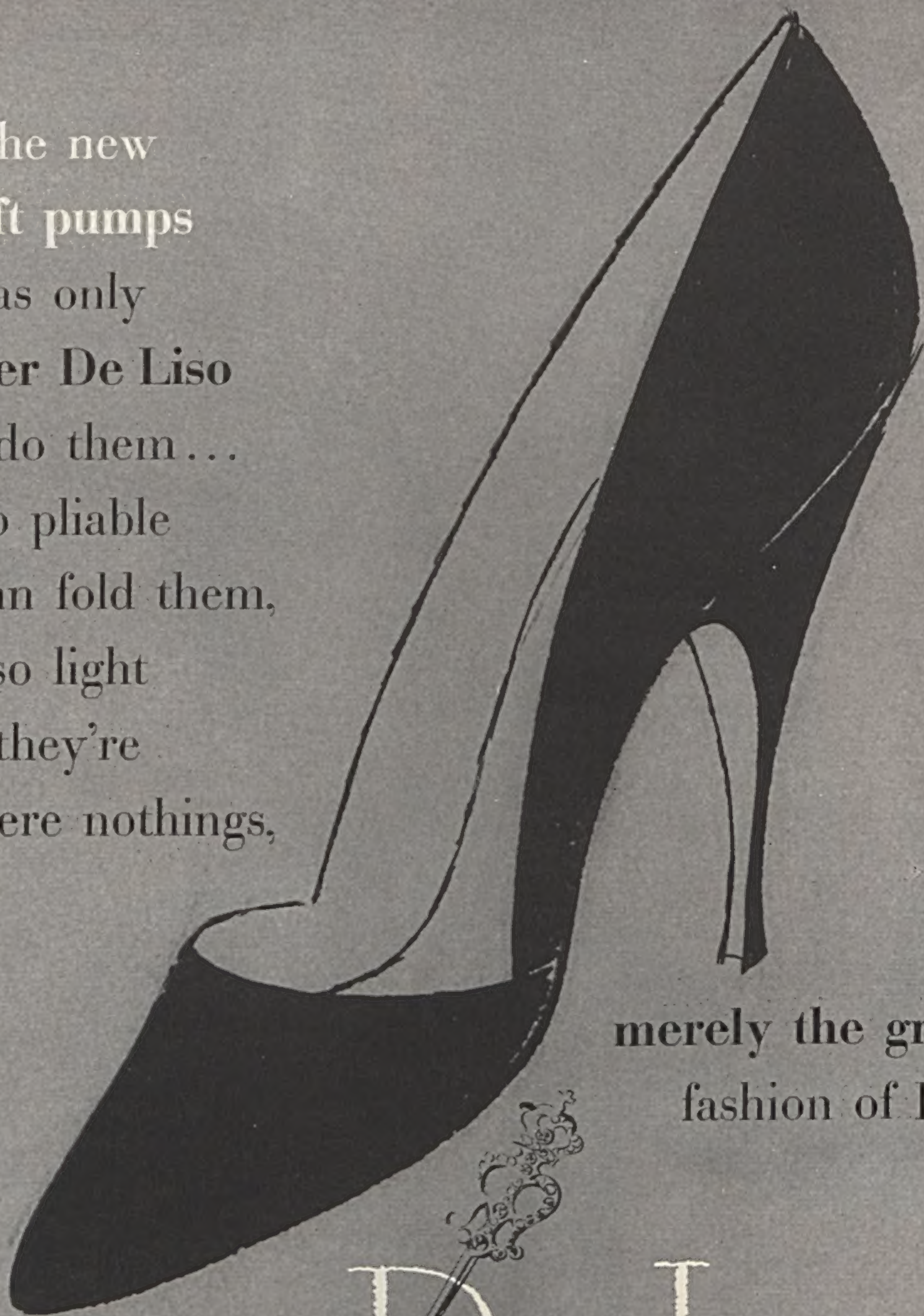
the tiny collar a foil for the tie-as-you-will antique silk
scarf. In charcoal, brown, blue, red...

sizes 10 to 18, \$49.95. Notes to note:
pseudo-topaz pin at scarf, \$12 plus federal tax...

Bendel Original Velvet Cloche
in black, coffee, red, blue, \$16.95.

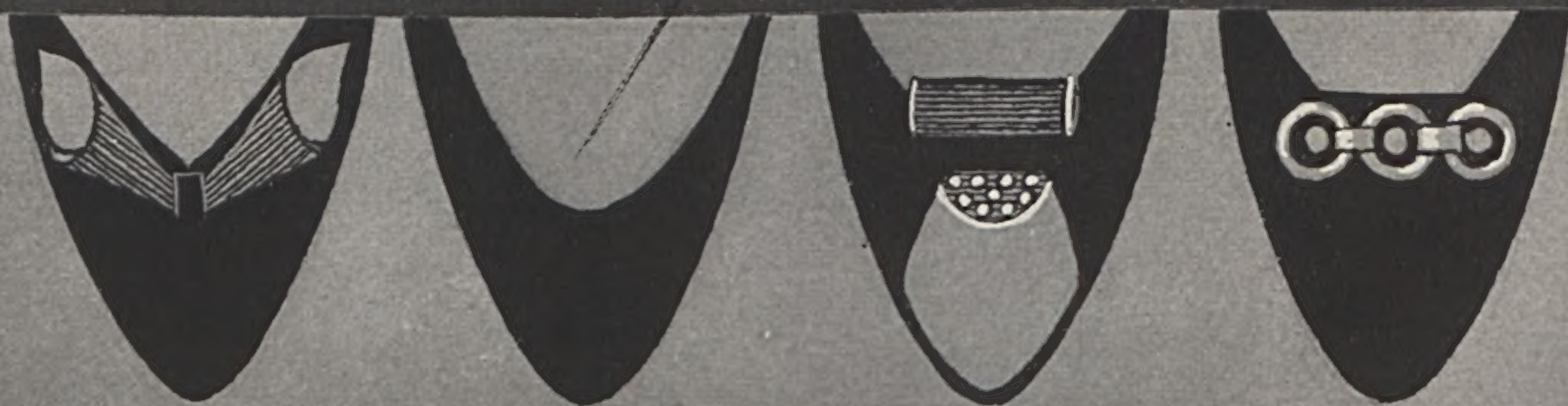


the new
soft pumps
as only
Palter De Liso
can do them...
so pliable
you can fold them,
so light
they're
like mere nothings,



merely the greatest
fashion of Fall

Palter De Liso





SMOOTH BLACK STALK...

BONWIT
TELLER

the newest of suits,
black wool suedecloth, with a straight from the shoulders dash.

The jacket, double-breasted brass buttons, half-belted back,
is lined and scarfed with cream-color satin. By Ben Zuckerman

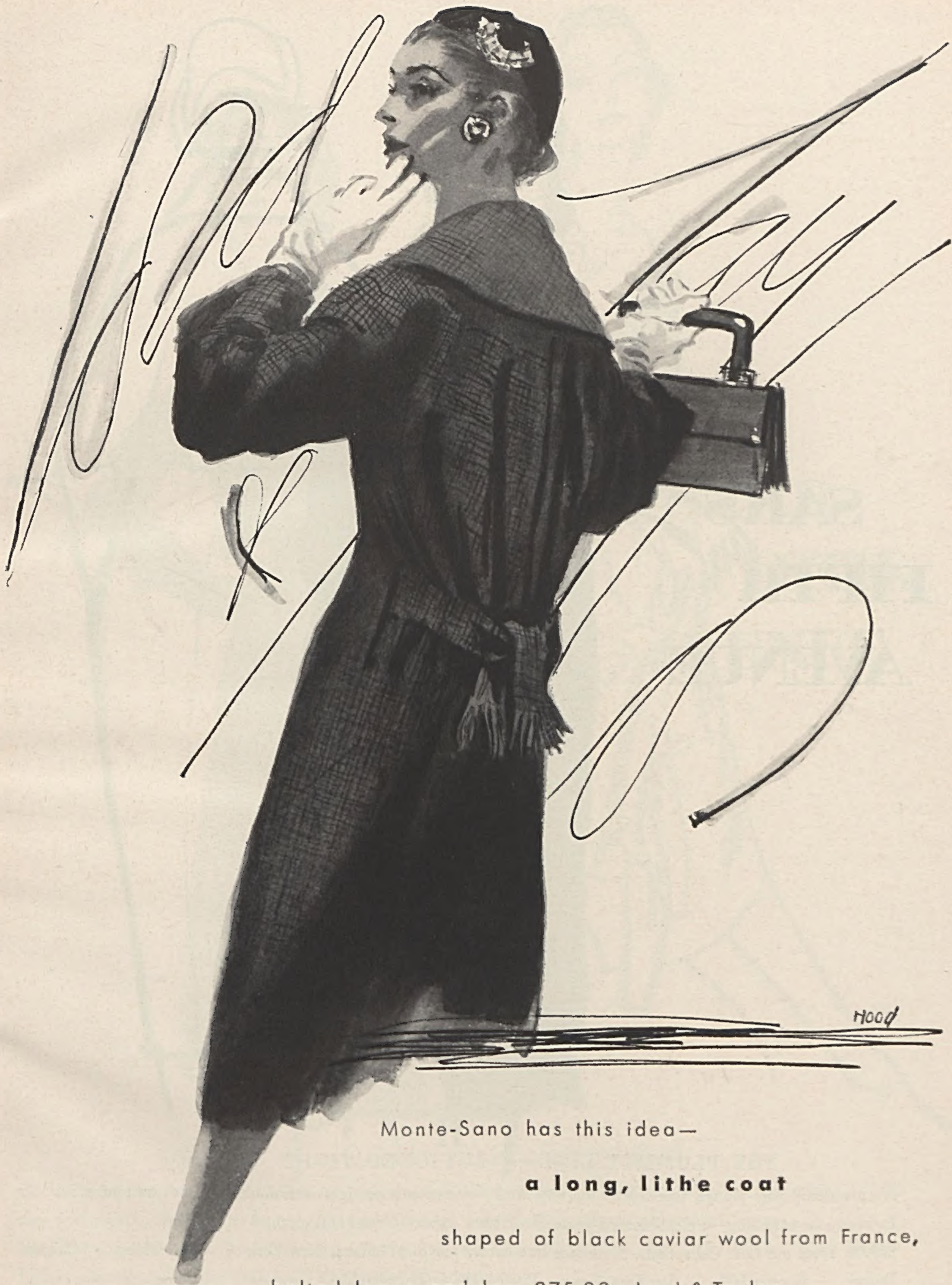
Misses' sizes 225.00 No mail or phone orders. Suit Salon

New York White Plains Chicago Cleveland Boston Palm Beach

*Philip Hultar



BERGDORF GOODMAN • MARSHALL FIELD & CO. • JULIUS GARFINKEL • MONTALDO • HALLE BROS. CO.



Monte-Sano has this idea—

a long, lithe coat

shaped of black caviar wool from France,

belted loose and low. 275.00—Lord & Taylor

SAKS FIFTH AVENUE



THE PLUMMET LINE—BUTTONED TIGHT

It's practically pure plunge, tapering all the way. And you button it on tight with double-breasted buttoning. In back—for softening—a pleat-bloused yoke. Sleek black imported wool seal cloth, 8 to 16 sizes, 269.00. From our Coat Collections. Sleek side line hat by our own Tatiana. New York • White Plains • Chicago • Detroit • Beverly Hills • San Francisco • Pittsburgh • Philadelphia



SOPHIE'S CASHMERE JERSEY COSTUMING

She uses a never-before jersey—sweater-soft cashmere that tailors smoothly as cloth—to jacket and bodice her new wool sheath costume. Two-tone grey, brown with beige, red with black. Misses' and women's sizes, at 325.00. Exclusive in our Dress Collections. Hat by Tatiana of Saks Fifth Avenue. New York • White Plains • Chicago • Detroit • Beverly Hills • San Francisco • Pittsburgh • Philadelphia

ltd.

Spectator

CALIFORNIA

SPECTATOR LTD. LUXURIOUSLY LINES A COAT OF
GOLDEN FLEECE WITH NATURAL GOLDEN FITCH.

BERGDORF GOODMAN, NEW YORK

I. MAGNIN, CALIFORNIA & SEATTLE

BRAMSON'S, CHICAGO

SAKOWITZ, HOUSTON



THE
BACK BELTED OVERCOAT...
BEIGE PASTEL MINK...
PRODUCED ESPECIALLY
FOR NEIMAN-MARCUS
BY
NORTHWOOD



NEIMAN-MARCUS

DALLAS
HOUSTON

that Ayres look you might



encounter it on Fall Creek Boulevard in Indianapolis or in the lowlands of Marken.

It doesn't really command attention but seems rather to stir up an impression about the person who wears it. You see her and you think, "how nice." She has the radiance of a woman who knows she's dressed with perfect taste for wherever in the world she happens to be. You see her as she is striding along, glancing at everything, talking to the children. She asks directions in her guidebook Dutch and they tell her with charming shyness, then they whisper to each other, "Zij is schattit." She doesn't understand but you can be sure they've said she was pretty. She has That Ayres Look and its understated elegance makes a beautiful statement about her. This way of dressing with polished ease, with the spark of being just a step ahead of fashion is no happy accident. It comes off because the store, **L. S. Ayres & Company** of Indianapolis, is behind it, believing in it, making it happen. That Ayres Look can be trusted to be right and important if it stays at home, or if it takes to the far reaches of the sun and seas. Her fine wool worsted suit is by Irene, her hat by John Frederics. Photographed by Richard Avedon in The Netherlands.



Cecil Chapman

*Laces by
Ametex*




I. MAGNIN & CO.

SAN FRANCISCO • OAKLAND • SACRAMENTO • FRESNO • SEATTLE • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • LA JOLLA



We like this new-length coat
in fur...its slender elegance so prophetic
we have it four ways: in somali leopard,
russian broadtail, persian lamb, royal pastel mink...
a Ralph Marano design from
our Magnin fur collection.



*Pandora's light, quick
footwork takes on an
irresistible Spanish rhythm...
the open sling with a black faille
motif borrowed from the matador's hat,
the other accented with a glitter
of bronze cut steel. Both in
dusky evening shades of
black or black-brown suede. \$28.95*



in the
city of

WOODWARD & LOTHROP

10th, 11th, F & G STREETS, N. W.



At this beauty bar, the Charles of the Ritz consultant
not only hand-blends face powder for you alone,
she also counsels you on all your skin-care needs.

Charles of the Ritz

Made-to-order face powder, \$1, \$2, \$3 sizes plus tax. At your favorite department store.



Silhouette Blouses...new fashion components shaped with rayon

Newly important to your wardrobe—the great shapes of the new blouses (each designed, not merely to complete a variety of costumes, but to create *one*). Newly important to these shapes—the fabrics—made with rayon. For today rayon is used to give firmness and body to an almost endless range of textures. It's preferred, too, because rayon stays so white—just as rayon colors *stay*. And its elegance has a way of making many a more expensive blouse seem a needless extravagance. At Bonwit Teller, all stores; Joseph Horne Co., Pittsburgh; L. S. Ayres & Co., Indianapolis; Neusteter's, Denver; The J. L. Hudson Co., Detroit.



Puppies by Par

Left to Right:

Shirt by Alice Stuart, in rayon and acetate ribbon striped taffeta by Duchess Fabrics Inc. 7.95

Draped blouse by Helitzer, in all rayon matte jersey by Style Trend Fabrics Inc. 12.95

V-neck blouse by Morlove, in acetate and rayon tissue faille by Cameo Fabrics Inc. 9.95

Black skirts by Alice Stuart, in rayon velvet by Majestic Fabrics Co. 11.95

Buttoned weskit by Helitzer, in rayon and acetate faille by Goldstein & Leavy Inc. 11.95

Pleat front overshirt by Morlove, in acetate and rayon tissue faille by Cameo Fabrics Inc. 11.95

Buttoned tunic by Helitzer, in rayon and acetate satin by Stern & Stern Textiles Inc. 12.95

Prices slightly higher west of the Mississippi

RAYON puts fashion on its best behavior

For other stores, write to the American Rayon Institute, Inc., 350 Fifth Avenue, New York 1, N. Y.

Odette Barsa presents



Celestial harmony in rainbow hues

nightie about 20.00, peignoir 30.00, pleated nightie 40.00, pleated peignoir 50.00

FRESOEUR 16 East 34th Street, New York '16

the
precious
fur
for a
ravenous
few...



DESIGNED BY OUR OWN MR. EMERIC PARTOS

ON THE PLAZA • NEW YORK 19
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET

The Enchanted Rose is knighthood's flower—

"Thou art all that is lovely"—

its message in

every lover's bouquet.

The compliment, too,

of Roman Stripe's

most charming

new shade for

today's

romantics.

A subtle, rosy blush
interpreted in the
fabulous sheer stocking
—French 75's.

Roman Stripe Stockings

How to use this issue of

VOGUE

September 15 Trade Edition

Tell your Customers . . .

“THE NEW WAY: to be in Fashion and stay an Individual”

“Now individuality is the fashion; the new clothes bring not just a single silhouette-change but several quite separate smart new looks.” Your customer “has a greater choice of new looks to choose from, but her look can only be as right as she chooses. . . . What Vogue does is to show her the range of good fashion and pinpoint any new looks that emerge from it; to make recommendations; to point up the beautiful variations of a look that are possible and new ways she can vary her own personal brand of looks.”

Refer to Vogue’s “recommendations as to what-woman-goes-with-what” throughout this issue. Then be your customer’s guide to the right new suit personality for her, the right new velvet late-day dress, textured shoe, glove lengths and amount of rhinestone glitter.

- *New Suit Personalities in Paris and American Fashion* (pages 98 and 99)
- *Extended Elegance for Velvet* (pages 114 to 119)
- *New Stocking Choice—Brown* (pages 140 and 141)
- *Rhinestone Jewellery* (page 141)
- *The \$84 Glove Wardrobe* (pages 142 and 143)
- *Texture—New Personality in Shoes* (pages 148 and 149)

More News from Paris

- the deep-set beret (page 120)
- outer-space hats (pages 112 and 113)
- lipstick red faille and white satin, sheathed in front with fullness behind (page 102)
- chinoiserie slippers: new base for evening sheaths (page 106)
- satin sheath, newly trained and jacketed (page 106)
- new sheath neckline—a slash and a jewel (page 106)

OTHER

VOGUE FASHION IDEAS:

the fur-trimmed daily coat . . . knitted fashions for all times of day, bound with satin, ribbing, trimmed with fur . . . new satin choice, taupe with fur . . . the three-piece costume idea in suits . . . a mink cape over tweed for day, over satin for late-day . . . new “Jazz” lipstick, checks with the new browns, blues, greens and reds . . . sheath slips and petticoats . . . a bright red slip skirted with flounces . . . for juniors: the fur-touched costume suit . . . a taupe tunic suit . . . the covered-up dinner look in brown . . . the fur-lined coat.

PRESENT FASHIONS FROM YOUR OWN STOCKS

using Vogue’s copy ideas and philosophy for the new suit personalities, velvets, the knitted look, fur-trimmed coats and the new shoes and accessories. Headline your advertisements and displays with the “Vogue Says” quotes found on page 2 of this supplement. Build one of your autumn fashion shows around “The new way: to be in fashion and stay an individual” using the ideas found on the pages of this issue as a planning guide. Let your audience know what “Vogue Says” about these new fashion ideas.

On Page 2 of this Trade Edition Supplement . . . “Vogue Says” quotes to help sell your merchandise with Vogue’s Fashion Authority.

COPYRIGHT 1955, THE CONDÉ NAST PUBLICATIONS INC. PRINTED IN U. S. A.

VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF JANUARY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., BOSTON POST ROAD, GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN’S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:

\$10.00 FOR 2 YEARS, \$6.00 FOR 1 YEAR

TO COUNTRIES OUTSIDE CANADA, U. S. A. AND POSSESSIONS
\$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, SEPTEMBER 15, 1955, VOL. 126, NO. 5

Letter these "VOGUE SAYS" quotes on your window and interior display cards.

Let what "VOGUE SAYS" headline your advertisements and underline your displays

● To Sell International Fashions

VOGUE SAYS: "Individuality is the fashion"
VOGUE SAYS: "Newest look—slender,
with soft volume at the shoulders"
VOGUE SAYS: "The dash of fur—news everywhere"
VOGUE SAYS: "New suit-cut—supple and slender"
VOGUE SAYS: "The city suit—eased and lightly furred"
VOGUE SAYS: "New suit—more collar, less jacket"
VOGUE SAYS: "The soft-shouldered sheath—day-dress prettiness"
VOGUE SAYS: "The cape—new and young in mink"
VOGUE SAYS: "Grand evening dresses—new sweeps of colour"
VOGUE SAYS: "Full evening skirts in America"
VOGUE SAYS: "Velvet dinner dress—with a bell-skirt"
VOGUE SAYS: "Full evening skirt—tapering shorter at the front"
VOGUE SAYS: "The slender evening line—international fashion"
VOGUE SAYS: "The cape—newest cloak for evening"
VOGUE SAYS: "Paris sheath—trained and jacketed"
VOGUE SAYS: "Horizontal necklines—Paris evening directions"
VOGUE SAYS: "Fur-trimmed coat—simple as a sweater"
VOGUE SAYS: "More hat, with more depth"
VOGUE SAYS: "Extravagant hat shapes—in Paris"
VOGUE SAYS: "The deep-set beret—Paris news"
VOGUE SAYS: "Brocaded slippers—new evening basis"

● To Sell Fashions in Velvet, in Satin

VOGUE SAYS: "Extended elegance for black velvet"
VOGUE SAYS: "Black velvet—any evening, now until March"
VOGUE SAYS: "Beautiful tunic—a velvet reed"
VOGUE SAYS: "Slender new look of velvet—dinner-length sheath"
VOGUE SAYS: "Smartest theatre coat—thickly-embroidered velvet"
VOGUE SAYS: "Black velvet dress—sparse and beautiful"
VOGUE SAYS: "Short satin dancing dresses—good evening blues"
VOGUE SAYS: "Taupe satin—brushed with fur"
VOGUE SAYS: "Taupe satin—gently tailored"
VOGUE SAYS: "Taupe satin suit—late-day fashion"

● To Sell Suits, the Knitted Look

VOGUE SAYS: "New choice of suits—with year-round rightness"
VOGUE SAYS: "News—the three-piece costume idea"
VOGUE SAYS: "Grey suit—with its own overblouse"
VOGUE SAYS: "Easy-skirted suit—green tweed"
VOGUE SAYS: "Knitted look—new day look"
VOGUE SAYS: "Late-day coat—a knitted look"
VOGUE SAYS: "Town coat—looking nicely knit"
VOGUE SAYS: "Knitted shirt dress—easy skirt, softened top"
VOGUE SAYS: "Sheath dress, coat—easy knitted costume"
VOGUE SAYS: "Coat and skirt—loomed to look like knitting"

● To Sell Stockings, Shoes

VOGUE SAYS: "New stocking choice—brown"
VOGUE SAYS: "New brown stockings—dark and delicate"
VOGUE SAYS: "Dark taupe stockings—good with soft browns"
VOGUE SAYS: "Golden brown stockings—wonderful with amber"
VOGUE SAYS: "Texture—the new personality in shoes"
VOGUE SAYS: "The black and white evening shoe"
VOGUE SAYS: "In calfskin shoes—new velvety grain"
VOGUE SAYS: "Shoe news—reptile with calfskin"
VOGUE SAYS: "Opera pumps—new broadtail kidskin"
VOGUE SAYS: "New spectator—lizard with suède"
VOGUE SAYS: "Young suit shoes—velvety calfskin"

● To Sell Gloves, Jewellery

VOGUE SAYS: "Glove elegance—unstitched backs"
VOGUE SAYS: "New gloves—in shades of brown"
VOGUE SAYS: "White kidskin gloves—for evenings"
VOGUE SAYS: "Cocoa doeskin glove—with any colour"
VOGUE SAYS: "Rhinestone turtle neck—new jewellery lighting"
VOGUE SAYS: "New bracelet—rhinestoned gilt"
VOGUE SAYS: "New bracelet—lattice of rhinestones"
VOGUE SAYS: "Round-stone bracelet—good fashion individuality"
VOGUE SAYS: "Evening barrette—rhinestone leaves"

● To Sell Fashions That Are "Good Buys"

VOGUE SAYS: "Daily dresses—smart knitted jerseys"
VOGUE SAYS: "Coat dress—striped jersey"
VOGUE SAYS: "Jersey wrap-around—bon voyager"
VOGUE SAYS: "Freshly-cut tweed coats—good buys"
VOGUE SAYS: "Lightly fitted tweed coat—over small suits"
VOGUE SAYS: "Slender tweed coat—handsome span of collar"

● To Sell Young Fashions

VOGUE SAYS: "Enchanting young dancing dress—green satin"
VOGUE SAYS: "Dinner sheath—new knitted look"
VOGUE SAYS: "The fur-touched costume suit—young fashion"
VOGUE SAYS: "Brown jersey dress—young dinner look"
VOGUE SAYS: "New taupe makes a young tunic suit"
VOGUE SAYS: "New coat—lined with furry-fabric"

● To Sell Lingerie

VOGUE SAYS: "Sheath petticoats—underlining for slender skirts"
VOGUE SAYS: "Sheath petticoat—evening length"
VOGUE SAYS: "The chemise—back in fashion"
VOGUE SAYS: "Demi-long petticoat—for new dinner dresses"
VOGUE SAYS: "New lingerie—laces, flounces, set low"
VOGUE SAYS: "New petticoat—sleek over the hips"
VOGUE SAYS: "Sheath slips—lining for jersey sheaths"
VOGUE SAYS: "Floor-length peignoir—re-discovered fashion"

● To Sell Men's Clothes

VOGUE SAYS: "Italian influence for men—
shorter jackets, narrower trousers"
VOGUE SAYS: "Single-breasted suit—dark blue pin-dot"
VOGUE SAYS: "Suit in a shadow stripe—for business"
VOGUE SAYS: "Tapered trousers—good long-legged look for men"

QUOTE
VOGUE and
SELL FASHION

Your release date: September 15



NEW PLACE

FOR KNITS

the black

evening sweater

over a knit

evening sheath,

boldly checked

and laced

with chiffon.

tobacco

and black,

green and black,

black and white.

in sizes 10 to 14

sweater 89.95

sheath 98.95

**JOSEPH
MAGNIN**

designer's room,

san francisco,

northern california

and nevada

**NEW FACE
FOR KNITS**

a new breed
of tweed...
it's a knit!
a dress that's
more than just
casually correct
for afternoons
and little evenings.
brown and black,
red and black
in sizes 8 to 16
98.95

**JOSEPH
MAGNIN**





**NEW PACE
FOR KNITS**

the black
wool coat
wearing a
knitted mask
and just the
right amount
of satin
to change
it's pace
at will.

in sizes 8 to 16

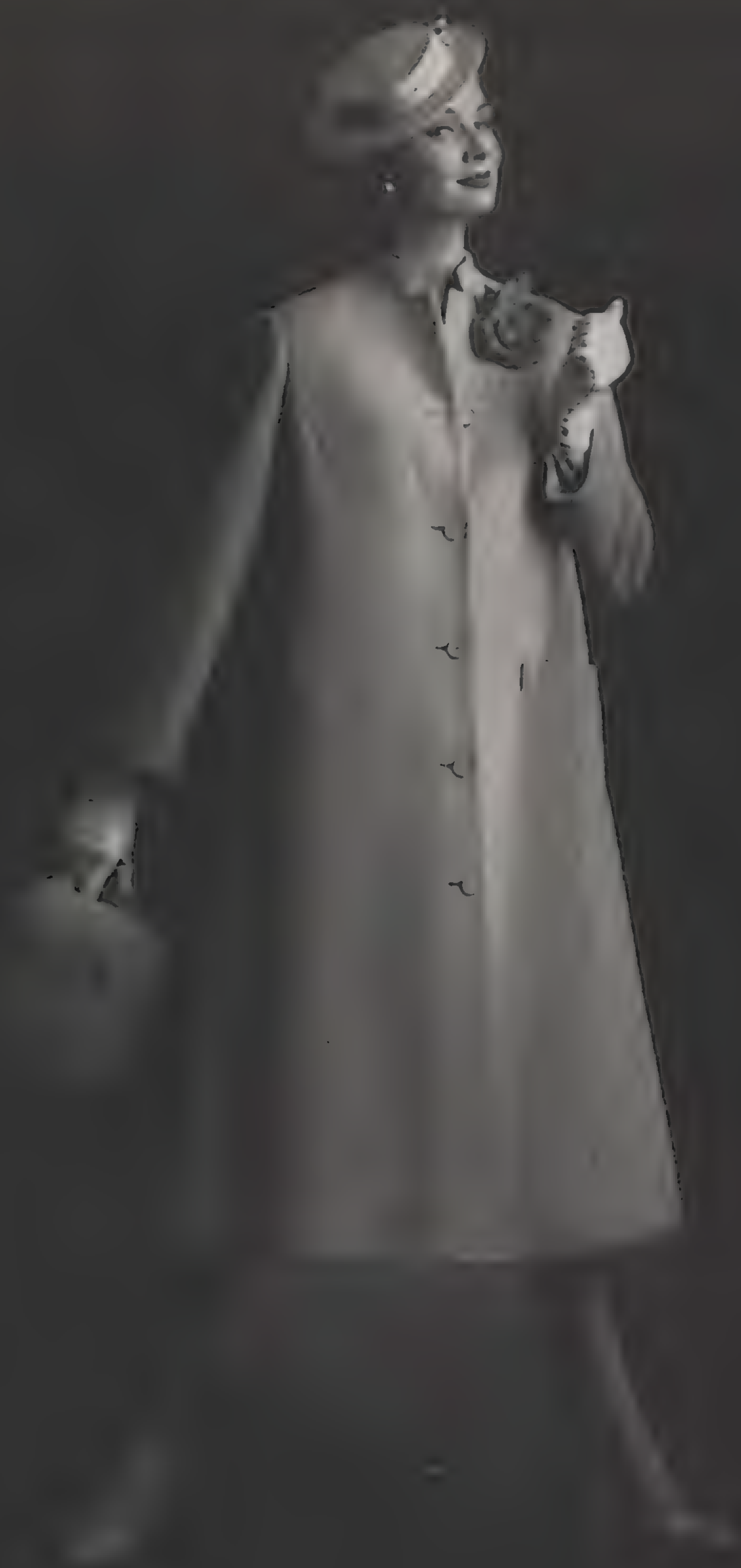
175.00

**JOSEPH
MAGNIN**

ITS AN

Originala

hat by John Frederics





Bright Glitter on Shadowy Suede! On the heels of Fall . . .
three festive suede pumps alight with buckles of marcasite.



The nudest of the slings has the new
super-slim heel. Closed toe open back in
black suede, open toe and open back
in black or navy suede, open toe closed
back in black or brown suede.

**FAMOUS-
BARR CO.** *St. Louis 1, Mo.*

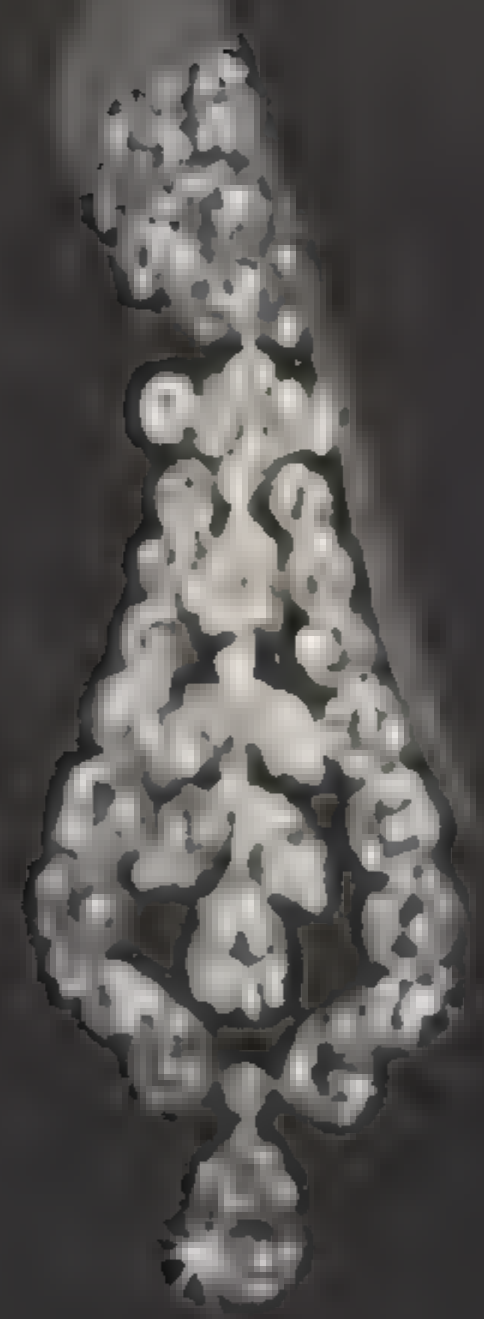
also Clayton,

Southtown and Northland



Trigère

Anglo Fabrics
PREMIER



VAN CLEEF & ARPELS

World-Famous French Jewelers

744 FIFTH AVENUE, NEW YORK • DALLAS • PALM BEACH
PARIS • MONTE CARLO • CANNES • DEAUVILLE • CARACAS

Bally

... *avant garde* ...
tricorne toe and heel ...
finest, imported
Llama calf.



Paris • London • New York • Zurich • Geneva

At finest stores . . . a line to BALLY, INC., 444 Madison Ave., N. Y. 22, N. Y.
will bring the name of the one nearest you.



WEAR YOUR GLENHAVEN™



The suit with the look...casually understated and significantly tailored...to meet the most important people in the most important places! A slow curve of homespun wool tweed in grey, blue, brown, green. Also in 100% worsted flannel: grey, oxford, blue, brown. And the price? Quiet, please, it's only \$39.95. Sizes 10 to 20, 7 to 15. At fine stores everywhere or write to Glenhaven Ltd., Dept. V9, 1400 Broadway, New York 18, N.Y.



Dream Sequence...in double layers of filmy nylon sheer with a new rope twist
to the neckline and velvet streamer-belt. Jubilee Pink with powder pink,
or white with turquoise. Nightie and peignoir each 12.95.

Kayser...famous also for stockings...gloves...and Catalina swimwear



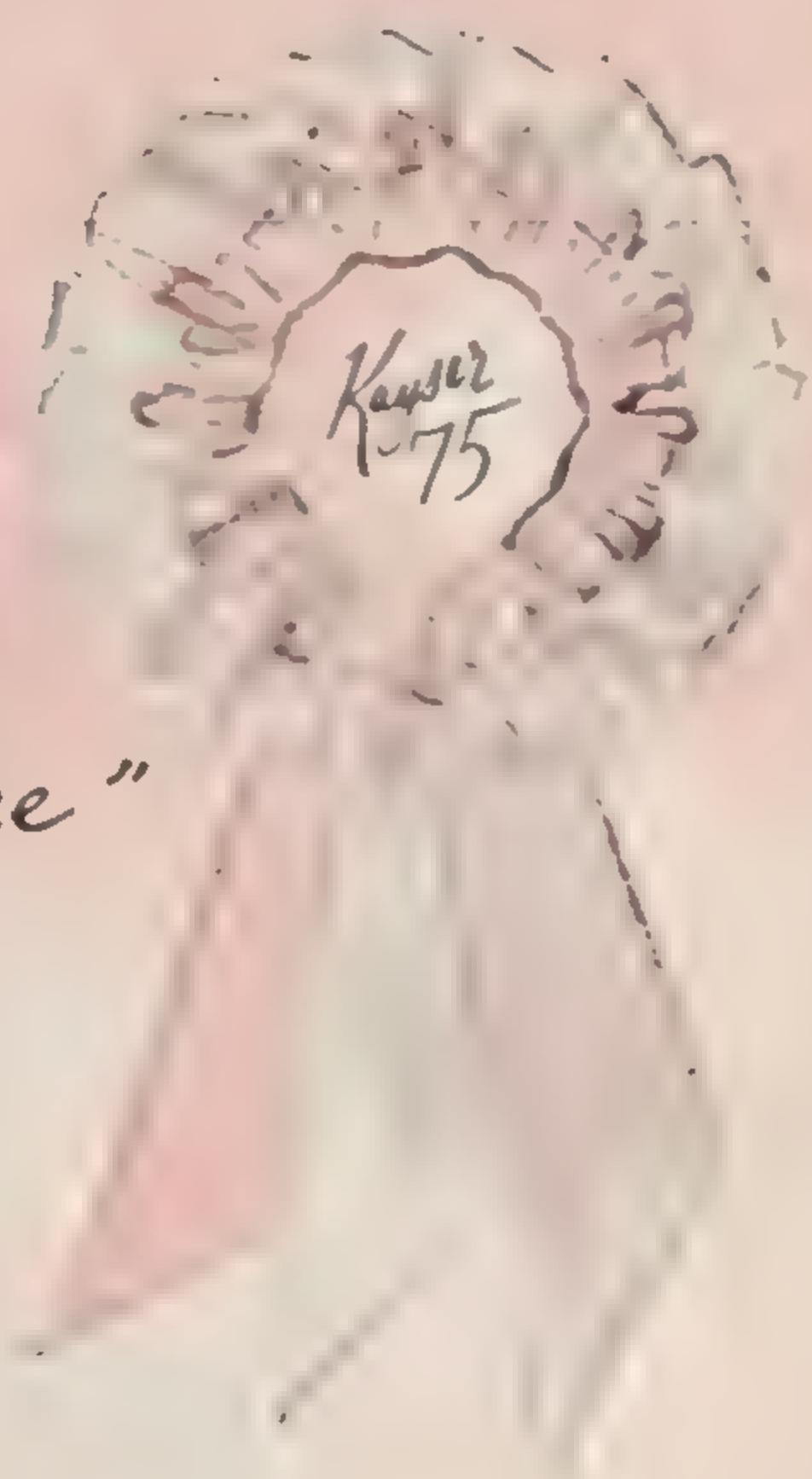
jubilee pink

...CROWNING SUCCESS OF 75 YEARS OF FASHION LEADERSHIP

...A COLLECTION OF EXQUISITE LINGERIE TO MAKE MORE HISTORY

KAYSER

"You owe it to your audience"



John Brown



*The significant
cocktail suit
in peau de soie.
about \$125*

Hannah Troy



emba lutetia natural gunmetal mutation mink, designed by **sophie of saks fifth avenue**

cool sweep of elegance, high collared, deeply cuffed, in emba lutetia*, the world's finest natural gunmetal mutation mink



*trade-mark mutation mink breeders association


hol-tationa of saks fifth avenue

virginta thoren

SAKS FIFTH AVENUE • NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH • SAN FRANCISCO • PHILADELPHIA



jubilee

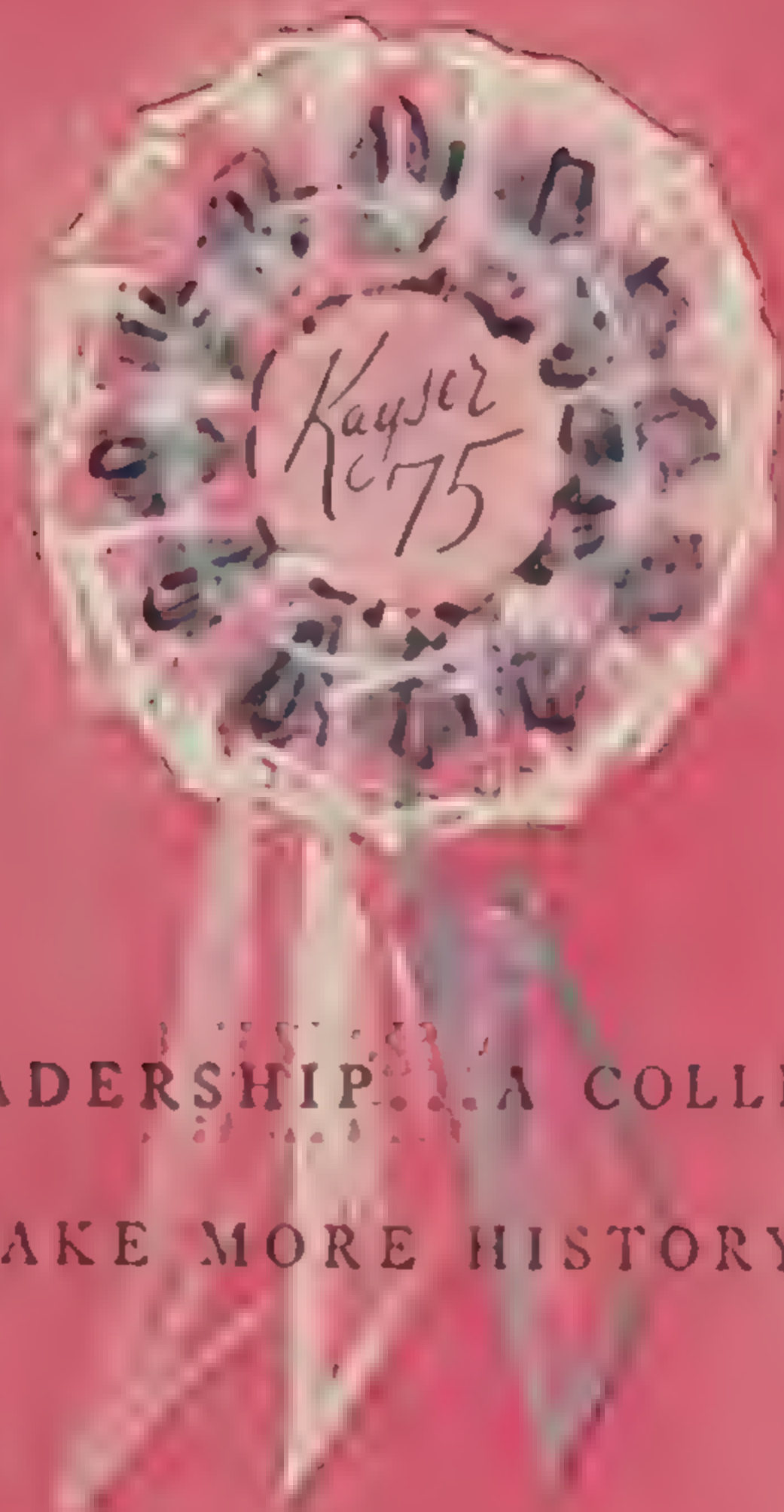


*JUBILEE EVENT...three pairs of specially selected sheer nylons
in a Jubilee satin case for the price of the stockings alone!*

KAYSER...famous also for lingerie...gloves...and Catalina swimwear



fashions



...CROWNING SUCCESS OF 75 YEARS OF FASHION LEADERSHIP... A COLLECTION OF
EXQUISITE SEAMLESS AND FULL-FASHIONED STOCKINGS TO MAKE MORE HISTORY

STOCKINGS

by

KAYSER

"You owe it to your audience"



JUBILEE FASHIONS

You owe it to your audience to look your loveliest in Jubilee Fashions,
3.50, 4.00, 15.00 a pair.

Famous also for Kayser Stockings... Kayser Lingerie... and Catalina Swimwear





...CROWNING SUCCESS OF 75 YEARS OF
FASHION LEADERSHIP...A COLLECTION
OF EXQUISITE GLOVES TO MAKE MORE HISTORY

KAYSER

"you owe it to your audience"

BOTANY



A woolen to savor! Botany Triador, especially elegant in a new concept by William Bass. 10-16. Lord & Taylor, New York; Marshall Field, Chicago; Neiman-Marcus, Dallas, Houston; Frederick & Nelson, Seattle. BOTANY MILLS, INC., PASSAIC, N.J.

HAT BY BALLY VICTOR

*You don't tell your age...
Why show it?*

After 25, your skin loses youth's moisture more quickly than nature can replenish it



Revlon 'MOON DROPS', with its
new balance of humectants, feeds back into
your skin the MOISTURE OF YOUTH



'MOON DROPS' Moisture
Balm, 3.00* and 5.00*



©1955, REVLON PRODUCTS CORP.

*Look years younger
with Revlon's new
"magic moisture" care!*

'BUILD-UP' Firming Facial... a lovely lift for skin and contours. 3.50*. 'WHITE SABLE' Liquid Cleansing Creme, 1.50*. With hormones, 2.25*. 'WAKING BEAUTY' Night Creme. Ultra-enriched creme for extra-dry skins. 3.50* and 6.00*. With hormones, 4.00* and 7.00*.

*plus tax

vital inner moistures that keep your skin young. Flow this wonder-balm on before you put on your make-up—and again before you go to bed. It's non-greasy...sinks quickly out of sight.

You can actually *feel* the youth-giving moistures being fed back into your skin, leaving it fresher, smoother...looking years younger.

Why not start using 'Moon Drops' now, to have a fresh dewy look 24 hours a day!

Women used to think they had to grease their faces to relieve dry skin.


But now we know it's *moisture* that makes a baby's skin so deliciously dewy... moisture that diminishes as women grow older. And skins *fade* as they dry, look so old some mornings that it is really frightening.

Revlon 'Moon Drops' scientifically combats dry skin with a new balance of humectants—those



David by Goodstein

Munsingwear



INTAGLIO...
THE NEVER-BEFORE
BROCADED LOOK
IN NYLON TRICOT

Just one of the lighthearted love songs in lingerie created by Munsingwear for a lovelier you... houseboy pajamas: \$14.95.



Samuel Robert


KIDSKIN DRAMATIZED BY LEOPARD

...the kind of elegance you dream about. Sable, Black, Avocado, French Mist White.

Sizes 10 to 18. About \$285.

BONWIT TELLER, all stores; MONTALDO'S, all stores; SAKOWITZ, Houston

SAMUEL ROBERT, 1407 BROADWAY, NEW YORK



Connaught

Cashmeres

Cashmere news to write about.
Torso length for Fall's new, slim,
hip-molding silhouette. Perfectly
matched doeskin flannel skirt.

Lemon, banker's grey, blonde,
french blue, pink, light blue.

De Pinna, New York
Bonwit Teller, Philadelphia
Elder & Johnston, Dayton
Halle Bros., Cleveland
H. C. Lytton, Chicago
H. & S. Pogue, Cincinnati
Scruggs Vandervoort-Barney, St. Louis
H. P. Wasson, Indianapolis
Yunker Bros., Des Moines

The Bernhard Altmann Corp.
1451 Broadway, New York 36, N. Y.

Giverny



Gifts of magnificence . . .

White Shoulders . . . Golden Shadows . . . Most Precious



POOR GIRL!
SHE CAN'T
WEAR
SEAMLESS
STOCKINGS
BY

Jane

Nelly Dons are famous for their dressmaker cut and fit. Just try one on! See page 170 for store nearest you, or write Nelly Don, Kansas City, Missouri.

The ascot-tie dress, opposite, ► with tapered sleeves, graceful skirt. Sheer wool crepe in red-wine, cocoa, black, heather. 10 to 20, and custom sizes for the shorter figure, 10C to 20C.



HAT, JOHN FREDERICS

*Nelly Don
has a wonderful way
with Wool*

Above, left to right

Herringbone striped casual, soft as a sweater. Lovely tweedy colors in wool jersey. Pink or blue with grey; brown with white. 10 to 18.

The long-bodied Fair Weather suit in salt-and-pepper wool jersey tweed. Brown, black. 8 to 18, and custom sizes for the shorter figure, 10C to 18C.

Leaf-collar crepe of sheer wool. The simple, smart-anywhere dress. Hand-bound button holes. Cocoa, black, red-wine, heather. 10 to 20.

Each style under 30.00



Nelly Don

There's a new yardstick



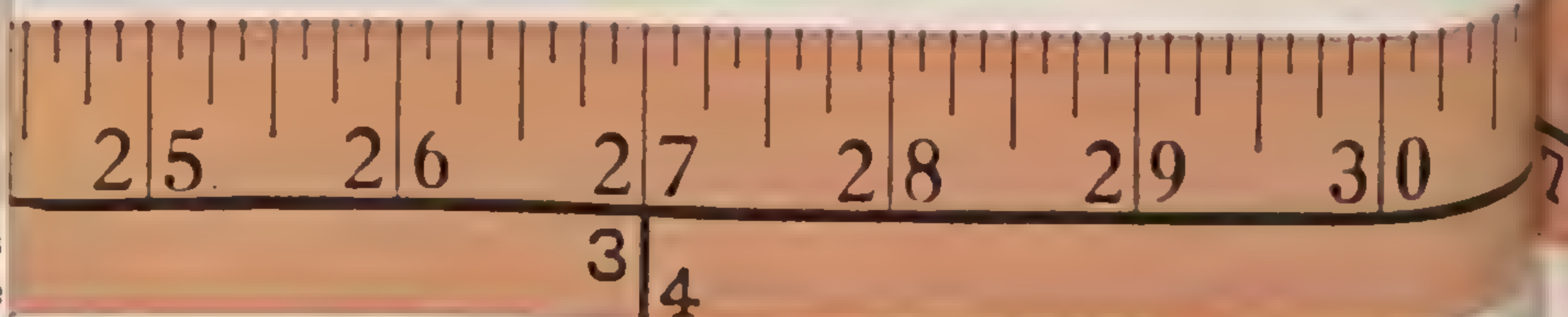
Recapturing the era of elegance—this wrapped town coat by Zelinka Matlick in red Victorian Plush. What else but the precious fleece of the sheep could give such magnificent texture—such rich color. For wool absorbs dye through and through . . . gives every shade a vibrancy all its own.



Inspired by the romantic mantle of yesteryear—Monte Sano & Pruzan design the theatre coat in jet black Victorian Plush . . . a wool so lustrous, so opulent it would turn heads at a command performance. See how masterfully it drapes . . . the artful way it sweeps out into rippling folds. Feel the lushness, the softness of its pile. You'll know why the richer look of pure wool reigns supreme on the Fall fashion scene.



Eminence—a royal plum shade—is one of Fall's newest colors . . . especially when enriched by the splendor of wool's Victorian Plush. Seen here in a high-waisted Empire coat designed by Dressmaker Casuals. Behind its subtlety of line is the tailoring perfection that only the purest wool can give you.



nothing measures

for the coat of the year

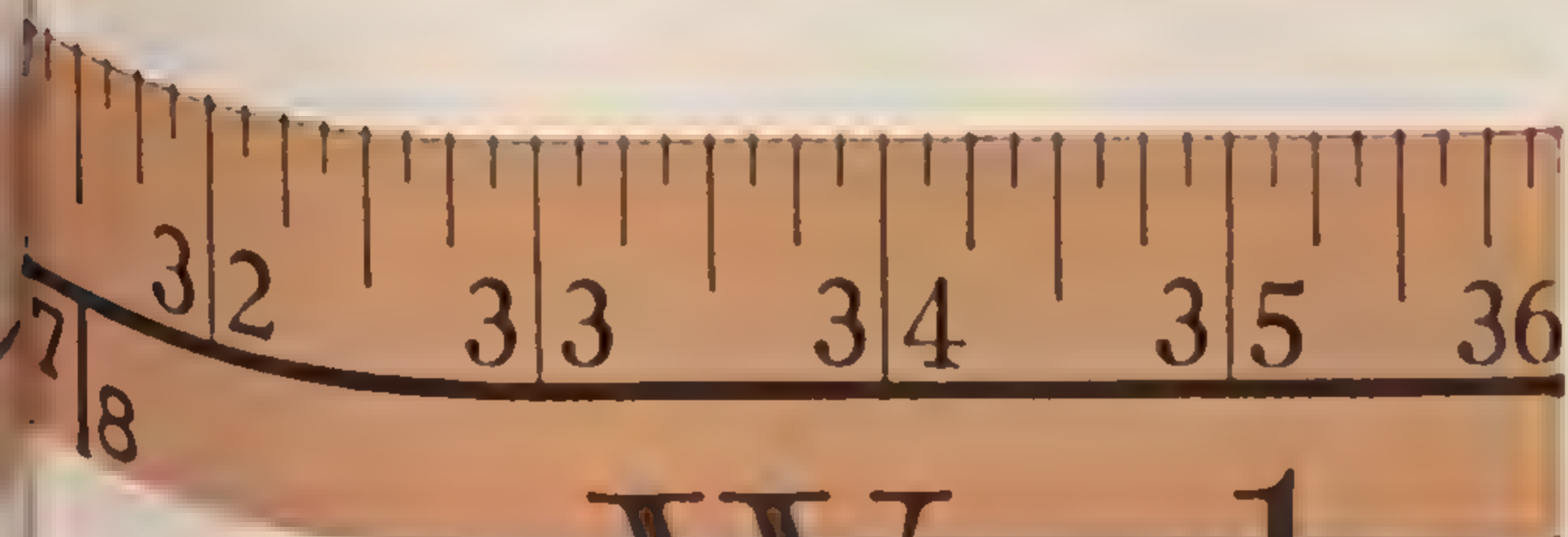
Fashion hails the more elegant coat
...in wool's rich, new
Victorian Plush



Designed in the grand manner—this coat by Harry Frechtel in the most luxuriant of fabrics. Wool fleece cropped to the plush smoothness of a palace lawn. And, because of wool's remarkable stand-up vitality, your coat will give you more years of beautiful wear.



The new dressed-up Chesterfields—reminiscent of those worn by Victorian lords. Now—befurred and softly feminine. Their fabric—Victorian Plush—a sumptuous wool that feels as beautiful as it looks. For there's nothing like wool for luxurious warmth—protecting you blissfully against the elements. At right, Originala's Chesterfield in Queen's Navy with mink collar. At left, Arthur Jablow's gold-toned coat accented with black seal.



up to **Wool**



For the nearest store featuring these new wool-coat fashions... write Dept. A-9, WOOL, 420 Lexington Ave., New York 17, N. Y., or phone PLaza 7-5092.

All fashions photographed at Café Nicholson

Tina Leser, who designed this embroidered wool gown for Miss Lisa Ferraday, says:

“Woolite is the miracle soap for wool.”



NO SHRINKING
NO MATTING
NO BLOCKING

In sportswear and other departments of fine stores everywhere.

Honey Harbour Company, Inc., 10732 Riverside Drive, North Hollywood, California. New York Office: 175 Fifth Avenue

Mosell jewels





the *Phoenix* stocking dresses **you!**



Four **BEAUTY BOXES** in costume colors make it easy to select the proper stocking shades. Tiny **BEAUTY MARKS** on the stocking top tell you the correct costume color to wear.



revolution in lipstick

in a moment

every other

lipstick

will be

old-fashioned



Soft Touch

THE REVOLUTIONARY

NEW

LIPSTICK BY

Toni

...glides on at a touch... yet stays on
twice as long as "long-lasting" lipsticks

Twice as long? Yes! Just put on Soft Touch and forget about it. No need to retouch—with Soft Touch. No messy smear . . . and so comfortable!



Three new shades for
the new season in
Red—Rose—Coral

\$1.25
plus
tax



How wonderful to be the woman in

Swansdown

Left: Brass coat of embroidered Mynar velvet. Size 8 to 18. About \$225. Right: Tailored suit with gingham skirt. Mynar velvet jacket. Size 8 to 18. About \$70. At one leading store in your city 'SWANSDOWN' 700 Seventh Avenue, New York 18, N.Y.

© 1964 Swansdown, Inc. All Rights Reserved. Made in the U.S.A.



Cannon

stretch sheers

you don't
know how
wonderful
stretch stockings
can be
until you
wear Cannon
stretch sheers

Cannon stockings wear longer, too...

just like Cannon towels and sheets.

Three proportioned sizes (one to fit you perfectly), \$1.65 the pair



Cannon Mills, Inc., 70 Worth Street, New York City 13
Towels • Sheets • Bedspreads • Draperies • Stockings • Terry Cloth

Tailored Woman

742 FIFTH AVE. at 57th ST.
NEW YORK 19



*Norwegian
Blue Fox*

Fur for festivity and cloud-soft enchantment . . .

Saga* superior quality Norwegian Blue Fox,
fashion's favorite "little fox" with the color-magic of pearly-blue
moonlight . . . to add elegance to slender
town dresses and romance to theatre clothes.

\$187 plus 10% fed. tax

TRADEMARK OSLO SKINNAUKSJØNER S/L

SEPTEMBER 15, 1955



Your NoMend stocking wardrobe

FOR DAY AND NIGHT DELIGHT, A COMPLETE WARDROBE OF NoMEND STOCKINGS OF FASHION...IN NoMEND'S RAVISHING NEW SHADE "BUTTERSCOTCH" FIT FOR A QUEEN, WITH NoMEND'S "FAMOUS 5"® PROPORTIONED LEG TYPES

EVENING SHEERS
FOR PARTY GAIETY-10-DENIER

DRESS SHEERS
FOR DAYTIME GLAMOUR-15-DENIER

WALKING SHEERS
FOR WALKING AND SPORTS-30-DENIER

LILY DACHÉ HAT



I have
just the man
for you...

Really, there's nobody like
Mr. Handmacher. You never dreamed
a suit could fit so flawlessly or
look so absolutely right. You can't
have him all to yourself, though.
He's America's favorite suitmaker.
Suit in luxury Mayflower flannel,
horizontally striped. 79.95

Handmacher-Vogel, Inc.
533 Seventh Ave., New York

handmacher®

YOU CAN FEEL THE GOOD FIT

New York
London
Montreal



BARBIZON

presents

*Recollection**

**A
NEW
ROMANTIC
FABRIC**

Never before a fabric as silken soft,
as smoothly fashioned. Never before
such exquisite sleepwear designed
to flatter, to wear without ironing.
Select from a beautiful series.

Illustrated, "Enchant" with
imported Nylon lace. About \$9.

*Nylon-Dacron-Cordura Rayon



Masterfully-tailored suit by
HART SCHAFFNER & MARX...with
news in the longer, belted jacket...
and in the lighter, softer
birdseye worsted.

MIRON

Hat by Emme

MIRON WOOLENS . . . New offices and Showrooms: Miron Mills, 112 West 34th Street, New York. OXford 5-3950
Wallach's, New York City; Raleigh Haberdasher, Washington, D. C.; Baskin, Chicago; Hughes & Hatcher, Detroit; Nebraska Clothing Co., Omaha; Moore's, San Francisco; and other fine stores.



CROMPTON

VELVET



HAT BY MR. JOHN

HERBERT SONDHEIM'S romantic gesture... a lean, long curve of mysterious black VEL BOUFFANT, a firm-bodied, taffeta back crush-resistant rayon Lyons type Velvet. Under \$100. Available at De Pinna, New York City; Neiman-Marcus, Dallas; J. W. Robinson & Co., Los Angeles; Marshall Field & Company, 28 shop, Chicago. CROMPTON-RICHMOND CO., INC., 1071 Avenue of the Americas, New York 18, New York.



the high necklace at the height of fashion

Never more beautiful...never more liquidly articulated...never more compelling than now
...the high necklaces in the Golden Manner of Monet. Top to bottom: Malabar 25.00; Para-
denia 35.00; Cybelle 22.50. Earrings: Flambeau 15.00. Each piece bears the Monet signature.

COPYRIGHT MONET JEWELERS, 8 WEST 32ND STREET, NEW YORK. ALL RIGHTS RESERVED. ALL PRICES PLUS TAX.

Monet
master jeweler

at fine stores



I. Miller

turns up the unexpected . . . a group of graceful silhouettes atop colorful show-off soles of Crown NEOLITE. The color goes all the way through each flexible, whisper-light sole . . . won't wear off or fade off . . . is lasting as the sole itself.

The spectator returns in a disappearing pump of black calf with red perforations, red Crown NEOLITE soles.

The square-throated, high-sided pump . . . pure elegance in Italian pear calf, russet soles.

The disappearing pump, its toe tapered to a point . . . in navy blue grained calf, green soles.

The T-strap pump, flattery in its every line . . . in grenada calf with burgundy sole.

At all I. Miller Salons and

Woodward & Lothrop
Sterling, Lindner & Davis
Woolf Brothers
Rich's
Battlestein's
Miller & Rhoads
J. L. Brandeis
Hoyland-Swanson

Washington, D. C.
Cleveland
Kansas City
Atlanta
Houston
Richmond
Omaha
Lincoln, Nebraska

**CROWN[®] NEOLITE
SOLES**

MADE ONLY BY GOOD YEAR

NEOLITE, AN ELASTOMER-RESIN BLEND T.M.—THE GOODYEAR TIRE & RUBBER COMPANY, Akron, Ohio

JERSEY GOES MODERN IN "ORLON" AND WOOL . . . HERE IN ONE OF PIERRE BALMAIN'S LATEST CREATIONS. ORLON® ACRYLIC FIBER MAKES IT LUXURIOUS . . . LIGHT . . . AND SHAPE-KEEPING! DEPINNA, NEW YORK; MONTALDO'S; JULIUS GARFINCKEL, WASHINGTON; I. MAGNIN, CALIFORNIA & SEATTLE



EXPECT MORE THAN THE TRADITIONAL . . .
WHEN PIERRE BALMAIN CREATES IN **ORLON**



BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

*"ORLON" IS DU PONT'S REGISTERED TRADE-MARK FOR ITS ACRYLIC FIBER.

REG. U. S. PAT. OFF.




New do-it-yourself thrill!

Use this fascinating, foolproof electronic Holeproof Color Selector at your favorite hosiery counter to determine instantly which nylon shades to wear with any costume color.

enjoy foolproof color co-ordination in

Holeproof Fashion Circle Nylons

You're always sure your hosiery shade is fashion-right for the costume color you're wearing, when you wear Holeproof's glamorous new Fashion Circle nylons. That's because a Fashion Circle  showing the actual costume colors is on the top of every flattering stocking. You just can't make a mistake!

FASHION CIRCLE Nylons in Evening and Dress Sheers, Seamless and Sheer Stretch Styles, \$1.35 to \$1.95

Ow 83rd Year of Fashion Leadership

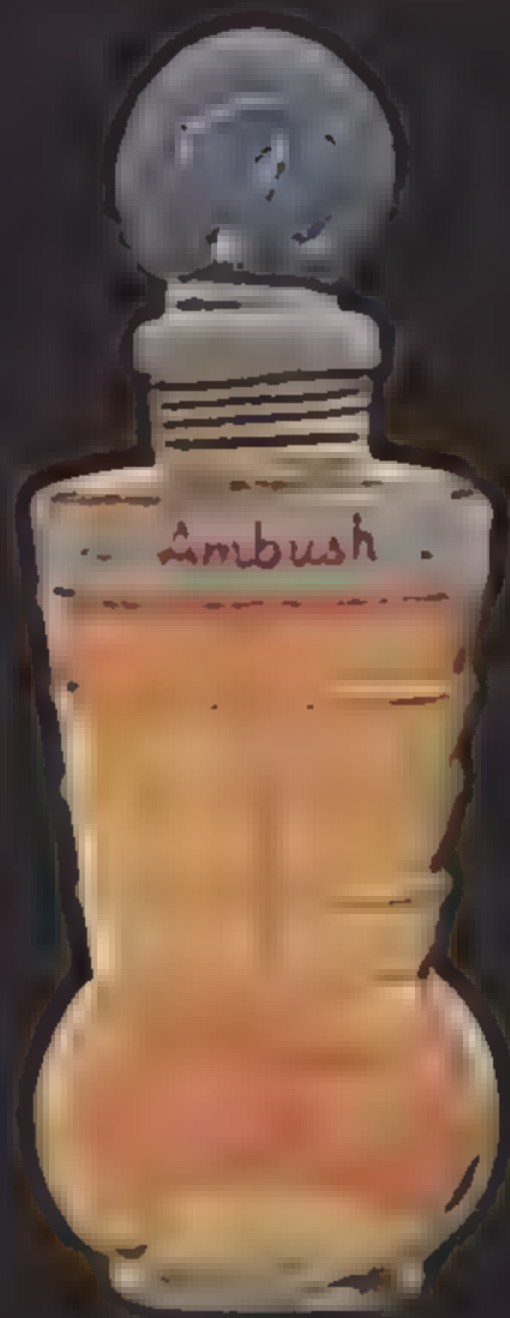
©HOLEPROOF HOSIERY COMPANY, Milwaukee 1, Wisconsin • In Canada: London Ontario

Ambush . . . THE TENDER TRAP

by *Dana*

... the same noted parfumeur
who gave you
TABU,
Platine, 20 Carats and Emir

Make every moment
exciting with
Paris-born Ambush,
the "captivating" fragrance



at better perfume counters
the world over

Dana

PARIS • NEW YORK

"EARLY HARVEST" FABRICS—NICEST SIGN OF FALL...WITH

*Celanese**

ACETATE. THE BEAUTY FIBER



ACETATE WITH RAYON. Isn't it a relief to think of getting out of your tired summer clothes? True, it's a little early for winter heavyweights. But a whole new group of "Early Harvest" fabrics are out—lightweight enough for now, and still fine for all winter. Prize example is this acetate-and-rayon cloth. It looks just like a tweedy jersey, and it has all the softness and subtle undersheen of Celanese acetate. Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

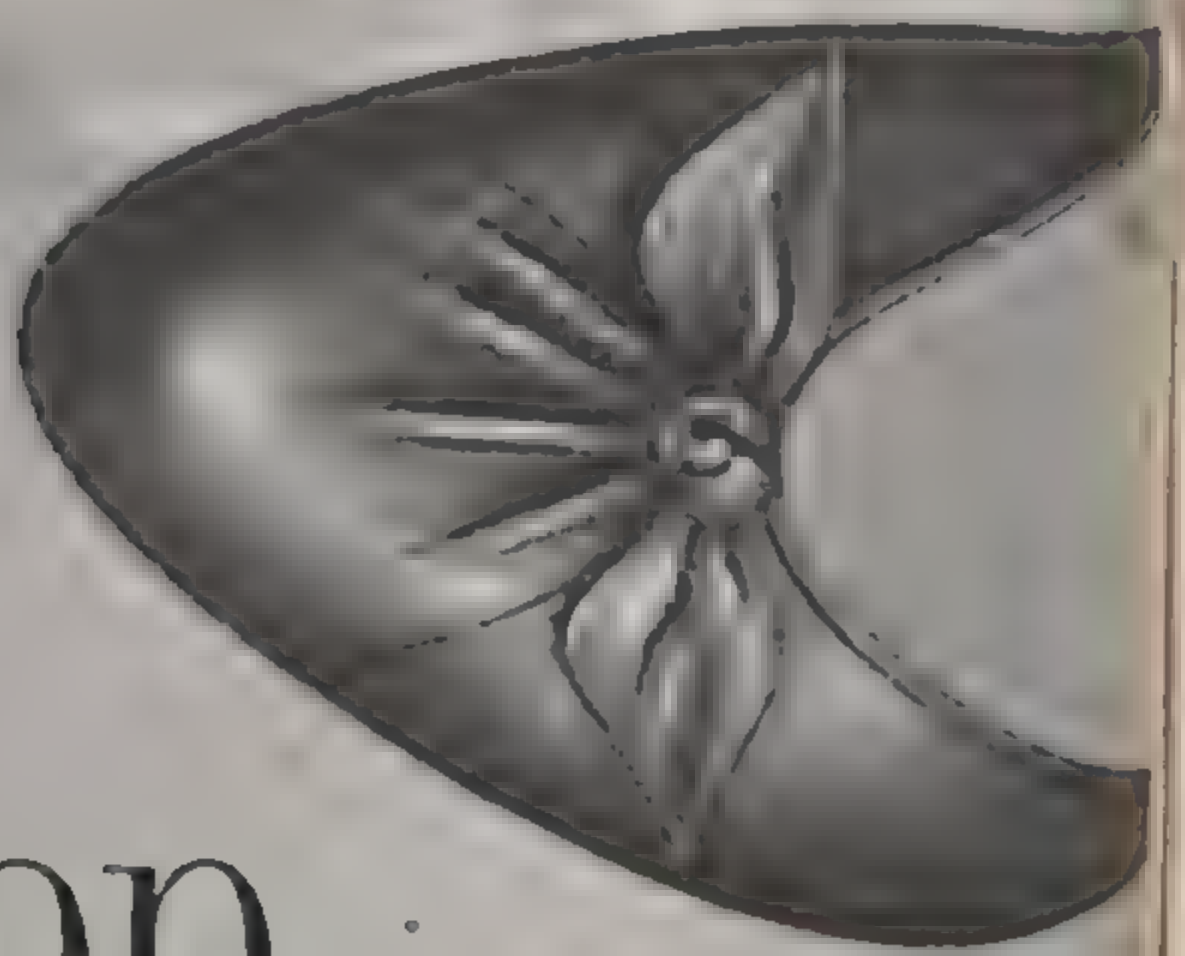
ALLEN-PECK designs in acetate-and-rayon. Velvet trimmed suit about \$55. Dress with print scarf about \$40. Both in charcoal tones of brown, green, gray and navy. Sizes 12½ to 22½. B Altman & Co., New York; Mabley and Carew, Cincinnati; The J. L. Hudson Co., Detroit; L. S. Ayres, Indianapolis; J. W. Robinson Co., Los Angeles; Burdine's, Inc., Miami; John Wanamaker, Philadelphia; Joske's of Texas, San Antonio.

the mid height of fashion
Contralto Heels

for the woman on the go!



12⁹⁵ to 14⁹⁵



rhythm step

① cushioned ease ② at three points ③

JOHNSON, STEPHENS & SHINKLE SHOE CO., ST. LOUIS, MO.

Manufacturers of Fashion Plate and Copy Cat Footwear



GREAT LAKES MINK

*Fredrica's English walking coat...
slim, opulent, aristocratic...displaying the superlative quality
of Great Lakes dark ranch mink, the finest in the world.*

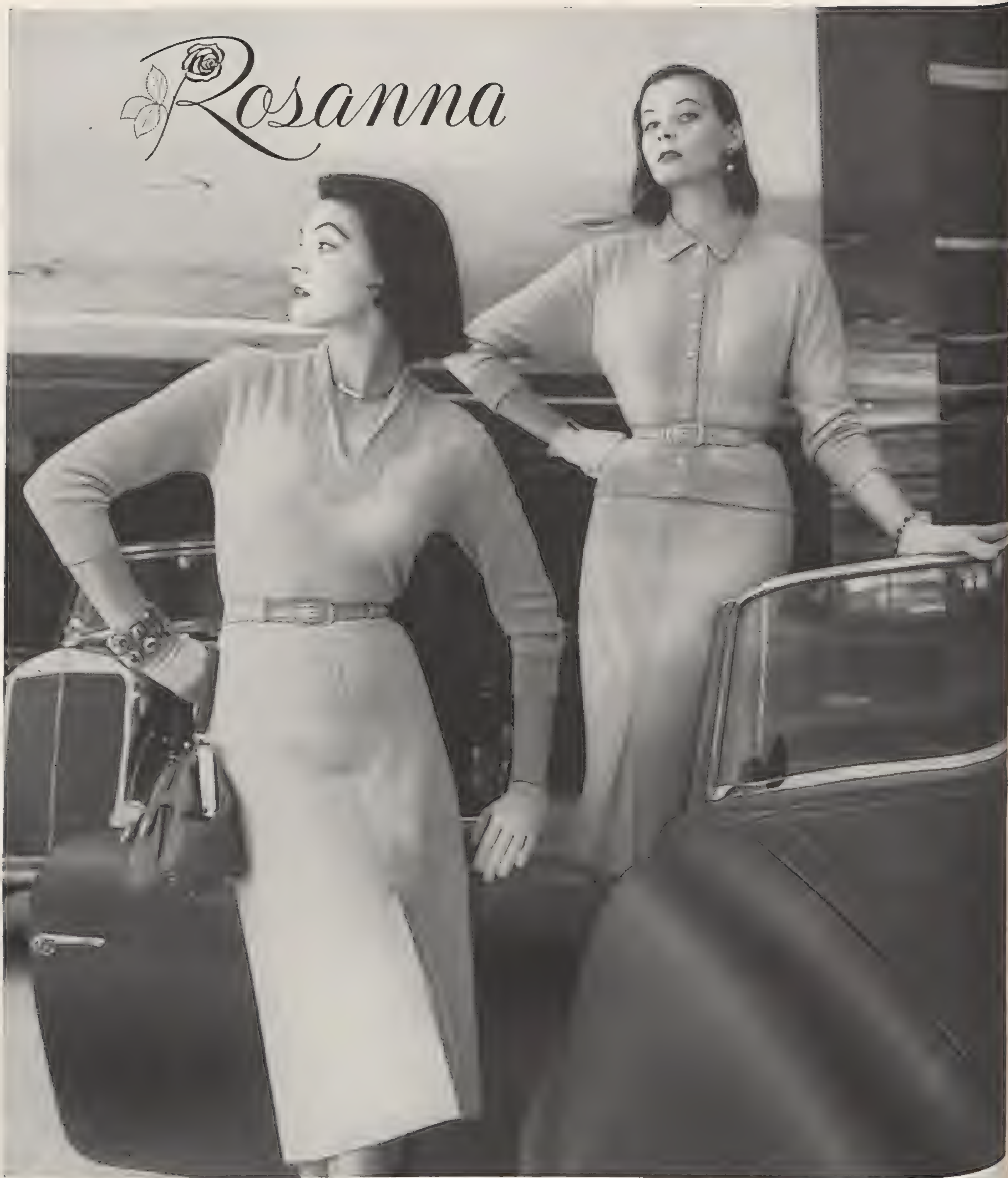
Great Lakes Mink Association hat by Sally Victor

Fredrica

at fine retailers, or write

345 Seventh Avenue, New York 1

Rosanna



The color-matched knit costume is high fashion — and you'll wear it with great personal pride. Knitted of "Dove-Downe," an exclusive blend of imported lamb's wool caressed with mink fur — a joy to wear! Unusual ribbed detail distinguishes each costume. In blue-horizon, beige-heather, mink-brown, charcoal, red, aqua. Norma (*left*) about \$30. Sue (*right*) about \$35. Sizes 10 to 18.

At PECK & PECK in New York and all their branch stores.

Also at — BEST'S APPAREL, SEATTLE • BONWIT TELLER, PHILADELPHIA • CARSON, PIRIE SCOTT, CHICAGO • HUTZLER BROTHERS, BALTIMORE
L.L. BERGER, BUFFALO • NEUSTETER'S, DENVER

ROSANNA KNITTED SPORTSWEAR, 1410 Broadway, New York 18, N.Y.

GRECIAN DRAPE by

Marquise

Classic theme for a fashion scheme . . .
draped, shirred, manipulated into the
newest silhouettes. Marquise creates
them in buttery suede with the most
lilting lines . . . slim, lean and shaped to
your own versatile, fashionable taste.

14⁹⁵

Other styles 12.95 to 16.95



WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

SEPTEMBER 15, 1955

NEW FREEDOM FOR YOU IN STROOCK CAMELCREST—THE NOBLEST OF CAMEL'S HAIR FABRICS. IN A NEVER-BEFORE RANGE OF JEWEL TONES: HONEY, EMERALD, GARNET, AND ONYX BLACK. CAMELCREST IS DURABLY MOTHPROOFED WITH MITIN—FREE FROM MOTH DAMAGE AND SEASONAL CARE FOR ITS USABLE LIFE. ABOUT \$160.

Stroock CAMELCREST... EXCLUSIVE WITH MAX MILSTEIN

DURABLY MOTHPROOFED WITH **MITIN**[®]

AT LORD & TAYLOR'S '54 SHOP—NEW YORK • L. L. BERGER INC.—BUFFALO • NEUSTETER'S—DENVER • THE STEWART DRY GOODS CO.—LOUISVILLE
BATTELSTEIN'S—HOUSTON • THE WM. H. BLOCK CO.—INDIANAPOLIS • HARZFELD'S—KANSAS CITY • JOHN WANAMAKER—PHILADELPHIA
ROTHSCHILD YOUNG QUINLAN COMPANY—MINNEAPOLIS • KAUFMANN'S VENDOME—PITTSBURGH • AND OTHER FINE STORES EVERYWHERE



to
American
fashion

A fascinating
new collection of fall
footwear designed, color-keyed,
priced for the American
way of life.

Beautiful shoes for every
hour of your busy days
and evenings
...delightful casuals for
leisure moments!

Yes,
here you'll find
the excitement and
individuality
of a couturier collection—
adroitly translated
to meet your
American
demands.

A. RANDALL—Truly an elegant pump.
Shaped to flatter—elasticized to fit.

B. PAREE—A lovely suit shoe, as excit-
ing as its name. Details: smart collar,
small bow, elasticized vamp.

C. COMAR—Note Italian influence in
this simple, velvet-soft walking shoe.
10⁹⁵ to 12⁹⁵



Vitality shoes
famous for fashion and fit

the
lovely look
of a lady

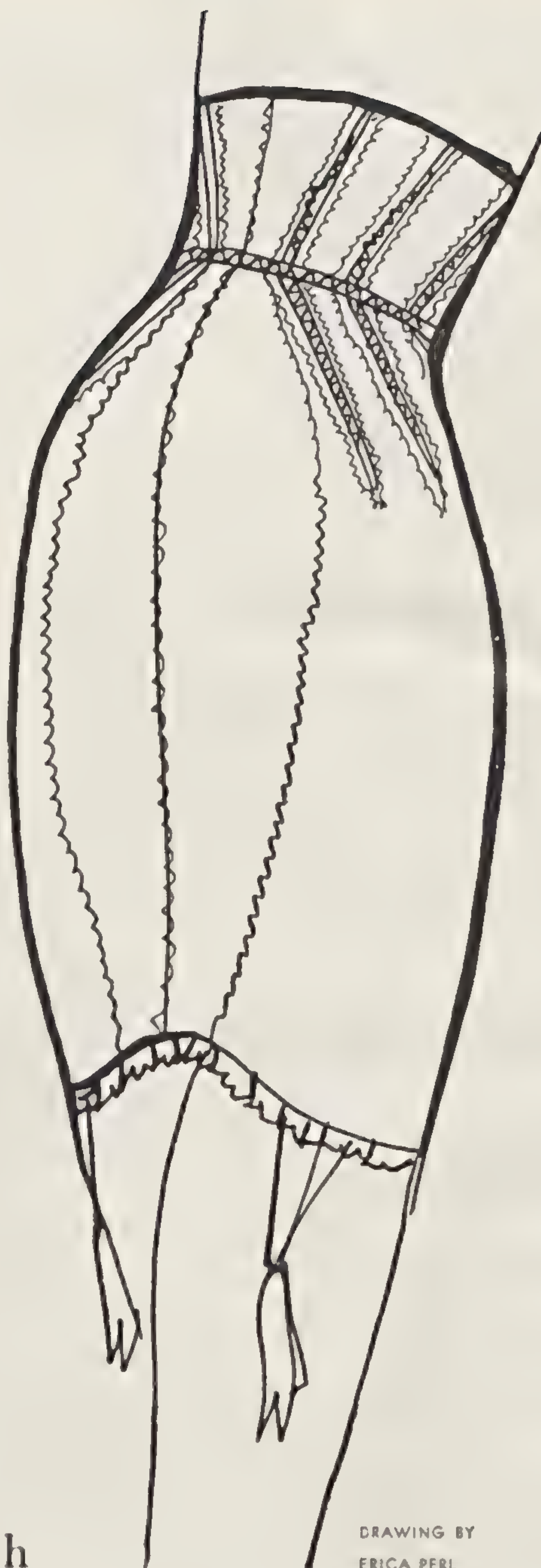


What creates this ladylike look that you wear so becomingly? It's not alone the brooch you pin at your throat... your frankly feminine blouse... your bandbox look. It's the serenity and naturalness with which you move through your daily activities. Ladies are always perfectly poised!

Part of your ability to be your own charming self during the most trying times of the month is due to your wise acceptance of a different kind of sanitary protection: Tampax internal protection. Tampax itself is ladylike... small... dainty... only one-ninth the size of an external pad... so made that the wearer's hands needn't touch the Tampax at any time. You never have the awareness of unnecessary bulk, of telltale edge lines... in fact, you can't even feel the Tampax you're wearing. And most important for your own peace of mind, you know there's no possibility of odor forming.

As far as your personal activities are concerned, Tampax always makes you feel nicer... daintier. You don't have to remove it before you take your shower or tub; you're completely protected. Both the Tampax and the applicator flush away easily; no disposal problems. The package is hardly bigger than a cosmetic case... can be "hidden" anywhere.

Choice of 3 absorbencies (Regular, Super, Junior) at any drug or notion counter. Tampax Incorporated, Palmer, Mass.



DRAWING BY
ERICA PERL

Beneath the sheath

Right in line here with the new slip-sheaths, Paris chinoiserie, short-jacketed suits, bolero dresses: this high-waisted girdle with the shape shaped right into it—it holds to the same supple line on or off the figure. Reason: a pre-shaping accomplished by new fagoted darts. These darts clearly outline the waist and hips, curve out to allow room for the hips. In this way a smooth line is easily, naturally assured. Made of elasticized nylon chiffon. A Scandale girdle, by Tru Balance, \$18.50. Best's; Julius Garfinckel.



Empress O'leagro coats
are featured at
these and other fine stores:

Allentown, Pa.	Adams Co.
Asbury Park, N. J.	Abrams Apparel
Athens, Ohio	Foster's
Atlantic City, N. J.	Homburger's
Baltimore, Md.	Gaxton Co.
Bangor, Me.	The Rines Co.
Bellaire, Ohio	Herzberg's
Binghamton, N. Y.	Resnick's
Boston, Mass.	Lamson-Hubbard
Boston, Mass.	Morton's
Brooklyn, N. Y.	Martin's
Burlington, N. C.	Georgia's
Camden, N. J.	Zinman's
Cedarhurst, L. I.	Immerman's
Charlottesville, Va.	Wiley-Tilman
Chester, Pa.	Weinberg's
Chicago, Ill.	Hirsch's
Columbus, Ohio	Boston Store
Cuyahoga Falls, Ohio	Irene's
Dayton, Ohio	Leakas
Detroit, Mich.	Milgrims
Dubois, Pa.	A. C. Nelson
E. Lansing, Mich.	Wanda Hancock
E. Orange, N. J.	Carol Benson
Elmira, N. Y.	Gorton Coy Co.
Elwood, Ind.	Leeson's
Erie, Pa.	J. C. Kramer
Evansville, Ind.	De Jong's
Fall River, Mass.	Wilbur's
Franklin Square, L. I.	Advance Furs
Garden City, L. I.	Betty Wales
Goldsboro, N. C.	Weil's, Inc.
Hackensack, N. J.	Vogue, Inc.
Harrisburg, Pa.	Mary Sachs
Haverhill, Mass.	Hudson Fur Co.
Hazleton, Pa.	Hyman's
Hempstead, L. I.	Fox Martin
Hornell, N. Y.	Cameo Shop
Huntington, L. I.	Millicent Kalt
Indianapolis, Ind.	Davidson's Indiana Fur
Jackson Heights, N. Y.	Clark's
Jamaica, L. I.	B. Gertz
Jersey City, N. J.	Marilynn Shop
Joplin, Mo.	Chenault's
Lewiston, Me.	Wards
Louisville, Ky.	Byck Bros.
Louisville, Ky.	Kleinman's
Lynbrook, L. I.	Floral Fashion
Malden, Mass.	Gordon's Women's Shop
Maplewood, Mo.	Martyn's
Miami, Fla.	Jo-Ann Shop
Minneapolis, Minn.	John W. Thomas
Mt. Clemens, Mich.	Park Lane
Nashua, N. H.	Miller's
Newburgh, N. Y.	John Schoonmaker
New Haven, Conn.	Muriel's
New London, Conn.	The Women's Shop
New Rochelle, N. Y.	Leaf's
New York City	Arnold Constable
New York City	Franklin Simon
Norfolk, Va.	Berson's
Norwood, Ohio	Shepard's
Olean, N. Y.	Carnahan's
Passaic, N. J.	The Fair Dept. Store
Passaic, N. J.	Garber's
Petoskey, Mich.	Wellings
Philadelphia, Pa.	Strawbridge & Clothier
Pittsburgh, Pa.	Max Azen
Pittsburgh, Pa.	Rosenbaum Co.
Plainfield, N. J.	Towne Fashion
Port Huron, Mich.	Field's
Portsmouth, Va.	Sears, Betty & Bob
Raleigh, N. C.	Jean's
Richmond, Ind.	Davidson's Indiana Fur
Ridgewood, N. J.	Shayne's
Rome, N. Y.	Nelson's
Royal Oak, Mich.	Field's
Salt Lake City, Utah	Hudson Bay Fur Co.
San Diego, Calif.	Hafter's
San Fernando, Calif.	Lucille's Round The Clock
Springfield, Mass.	B. H. Brigham Co.
Sunbury, Pa.	Vogue, Inc.
Toledo, Ohio	Tiedkes
Trenton, N. J.	Grannick's
Troy, N. Y.	W. P. Herbert
Tulsa, Okla.	Field's
Twin Cities, Minn.	Cooke's, Inc.
Utica, N. Y.	Weisman's
Washington, D. C.	Lansburgh's
Wichita, Kans.	Lewin's
Wildwood, N. J.	Rosalind Shop
Wilkes Barre, Pa.	The Paris
Wilmington, Del.	Arthur's
Winston Salem, N. C.	Arcade Fashion
Worcester, Mass.	C. T. Sherer
Yonkers, N. Y.	The Fashion Shop

or write to:

Morris Schwartz & Sons, Inc.
333 Seventh Avenue, New York 1, N. Y.



Empress



so soft you can almost hear it purr

PRINCETON'S FABULOUS FUR-LIKE FABRIC
HAND-MADE BY FURRIERS

Every Empress O'legro coat is styled with the same skill as the most costly fur. You'll find these precious coats available in Champagne Blonde, Sapphire Grey, Winter White, Chinchilla Grey, Seal Black, Seal Brown. About \$110.

clean it yourself
at home the
FUR FROST way

Minimizes costly fur cleanings. No loss of garment use for cleaning purposes. Rejuvenates O'legro's luxurious beauty in a twinkling. Available at better stores



Career Girl

ORIGINAL

MORRIS SCHWARTZ & SONS, INC. 333 Seventh Avenue, New York 1, N. Y.

New York, N. Y.
Brooklyn, N. Y.

T. A. Chapman
Russek's
Hahne & Co.

Milwaukee, Wis.
Detroit, Mich.
Newark, N. J.

Minneapolis, Minn.
Meyer Bros.
Lipman, Wolfe & Co.

Portland, Ore.

For additional stores featuring Empress O'legro see column opposite.



TWEEDY FABRIC BY CHARLOTTESVILLE. VICALINE JERSEY BY WILSON

Belciano by Joset Walker...presenting elegance of fabric, line and design, in garnet-flecked charcoal tweed sparked by vivid gold jersey. Both fabrics are rich-textured blends of wool and soft, luxurious *Vicara* fiber. Also available in rust tweed with Egyptian blue blouse. Sizes 8 to 18.

Bloomingdale's, New York • Joseph Horne, Pittsburgh • Russells, Detroit • Dayton's, Minneapolis
VIRGINIA-CAROLINA CHEMICAL CORPORATION, 99 PARK AVENUE, NEW YORK 16, N. Y.

VC
Vicara
BRAND ZEIN FIBERS





New fashion success...

the watch with the jewel-like crystal

Suddenly the accessory most likely to garner compliments at the club meeting, the dinner, the party, is an eye-catching, never-before watch: Sapphette, by Omega! The *oh's* are for the delicious pale tints of the crystals, and the *ah's* for the faceted edge... cut like a diamond, dancing with a thousand exclamation points of light. Imagine this enchantment on your wrist! Crystals in pastel rose, peridot green, sapphire blue, diamond white. Brilliant facade for the world-renowned Omega movement.

A. 14K gold cord watch\$145 B. 14K gold bracelet watch, 8 flawless diamonds....\$375
C. 14K gold casual strap watch....\$150 D. 14K gold bracelet watch.....\$220

All with 18K gold applied figure dials

Other fine Omega watches for men and women, priced from \$71.50. Diamond models from \$125 to \$12,500 • All prices include Federal Tax • At fine jewelers everywhere



FABULOUS FACTS ABOUT THE SAPPHETTE CRYSTAL

Sapphette is actually an unbreakable simulated sapphire, so hard only a diamond can cut it. And it's adorned with *finely-cut facets* like a diamond!

The Sapphette crystal is mounted into the case like a precious gem...so securely, dust or powder can't seep in. It's the jewel-like crystal worthy of the world's most beautiful watches.

Ω
OMEGA
Sapphette

THE WATCH THE WORLD HAS LEARNED TO TRUST



Pendleton Sportswear

leave it to Pendleton to put this perfectionist's touch to your coordinated separates. You do it with *Pairables*... combining the rich plaid of a 49'er jacket with the perfectly blended colors of Pendleton's full-fashioned sweater and slender skirt! Swatch samplings just go to show how many more Pendleton plaids will start such superlative color schemes for you, in 49'er 19.95; sweater 9.95; skirt 14.95



Dyed, spun,
woven and
tailored by
Pendleton
...ALWAYS
VIRGIN WOOL

Ted Reed

For descriptive literature in full color on
Pendleton Sportswear, write Dept. J

Pendleton Woolen Mills • Portland, Oregon THE WOOL CITY

wash them? yes, wash them!



McMullen's dresses of

soft, rich 100% Acrilan jersey

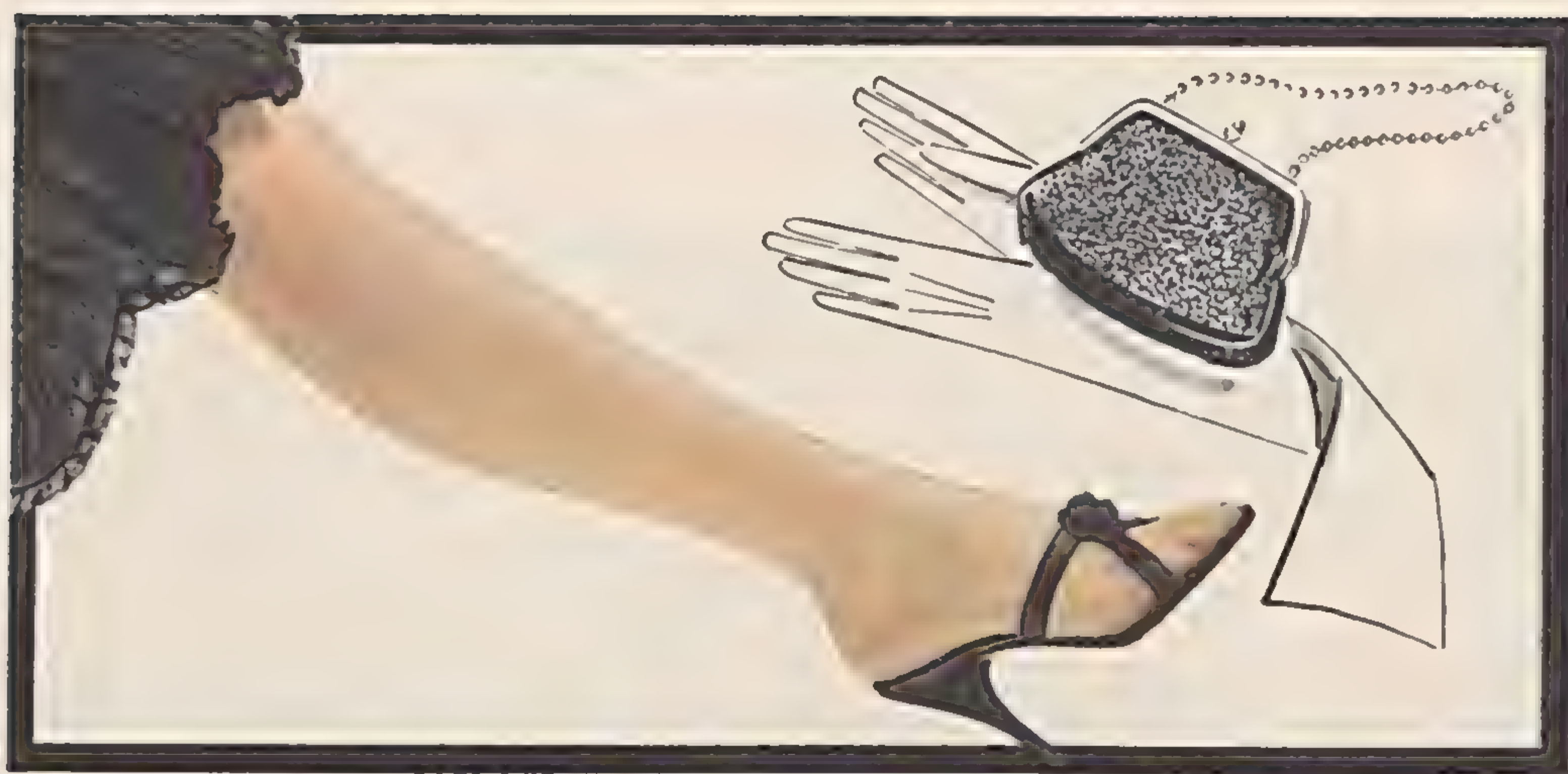
Talk about performance! These jerseys feel soft and luxuriously rich. Yet into the wash they go...and out they come as fresh as they are right now! Shrinking? Stretching? Never! Acrilan acrylic fiber holds the shape intact...keeps the hem in line and



the waist where yours is. The colors (and what colors they are!) wash up warm and brilliant every time. Nothing...not wear, not mildew, not moths...can spoil the luxury you see here. For the jersey in these McMullen fashions is made of 100% Acrilan!

FABRIC: PRIDE, 100% ACRILAN JERSEY BY HELLER

AT DE PINNA, NEW YORK • FRANK BROS., SAN ANTONIO • GARFINKEL'S, WASHINGTON, D.C. • HALLE BROS., CLEVELAND • MARSHALL FIELD, CHICAGO • AND AT FINE STORES EVERYWHERE
THE CHEMSTRAND CORPORATION, 350 Fifth Ave., New York 1 • PLANTS: ACRILAN® ACRYLIC FIBER Decatur, Ala. • CHEMSTRAND® NYLON- Persimmon, Fla.



Ensemble Colors and Color Coordinates

Created to
blend with
your
individual
costume
colors



Their effect: the beautifully
assembled look that is the
essence of good fashion.
A vision of sheer loveliness.
Available at Lord & Taylor
and De Pinna in New York
and other fine stores.
Vision Hosiery Mills, Inc.,
Belmont, N. C.
New York office:
350 Fifth Avenue.

shoes by David Evans





Peggy Thayer
of
Jamison

designs a dress
for American Living

in Liberty of London

hand printed wool

challis. Muted

shades of blue,

brown or green.

Sizes 10 to 16

55.95

available at

Peck
Peck



bur-mil cameo

Beauty on the move...
your lovely legs in Bur-Mil **C**ameo stockings
that stretch to fit perfectly from top-to-toe
...second your every motion—every moment of the day.

\$1.35 to \$1.95 a pair

Shape-2-U

sheer nylon stretch stockings

BURLINGTON HOSIERY CO.  A MEMBER OF *Burlington*
INDUSTRIES

PATENT APPLICATIONS FOR THESE PRODUCTS AND THEIR METHOD OF MANUFACTURE HAVE BEEN MADE IN THE U. S. PATENT OFFICE AND THE PATENT OFFICES OF THE PRINCIPAL FOREIGN COUNTRIES • ©1968 B.H.C.

DOES YOUR FACE MAGNIFY YOUR AGE?



If every mirror tells heartbreaking truths, you need

Jacqueline Cochran's

FLOWING VELVET

THE ONLY BEAUTY FORMULA CONTAINING HYDROLIN

This modern flowing formula has already given new hope to countless women who looked too old, too soon! Women like you . . . who'd almost despaired of a dry, lifeless skin . . . those aging lines creeping up around your mouth, throat, under your eyes.

What to do? Jacqueline Cochran wondered, too. Long before she won fame as a flyer, she was a recognized beauty authority. She saw how most women vainly "battered" their faces with heavy creams and spent small fortunes on stopgap treatments. But still the lines remained.

Something entirely new was needed. Jacqueline Cochran was first to detect *why* these methods failed. They only treated superficial dryness, not the *real cause*: merciless dehydration of sub-surface tissues. Then, in her own laboratories, after years of research, she discovered Hydrolin, a new and unique ingredient which she owns and controls. For the first time, Hydrolin can . . . and does transfer beneficial moisture into the deep tissues of the skin.

Exclusive Hydrolin makes Flowing Velvet unique. It *cannot* be duplicated or imitated successfully. Thanks to Hydrolin . . . blended with other rich components, only Flowing Velvet acts in these *three* ways:

1. *It furnishes moisture that actually sinks into the skin.*
2. *It provides necessary oils for essential lubrication.*
3. *It maintains the normal balance of oils and moisture.*

Your mirror can tell you today. What just one touch of Flowing Velvet does! Your whole face feels cool, refreshed . . . those tiny lines smooth out . . . there's a luminous glow. And this effect actually *builds* . . . so your skin grows lovelier, younger-looking by the day.

Make Flowing Velvet your 24-hour beauty care. It contains no hormones! Flowing Velvet is greaseless, too . . . so you can wear it all day under make-up, all night without smudging your pillow. Why not try it now . . . you'll face mirrors and the world with so much beautiful confidence! **3⁰⁰ 5⁰⁰ 8⁵⁰ and 15⁰⁰ plus tax**
At Fine Stores Everywhere

JACQUELINE COCHRAN INC., 630 FIFTH AVENUE, NEW YORK



THE WELL-FORMED T...

SHAPELY, LEAN, BLACK

Sandal-of-the-year:
understated
smartness
in silky
mat-black suede.
You'll love the flattery
of its pleated front,
its way of pyramiding
the fashion of everything
you wear it with.

\$1495 to \$1695
a few styles slightly higher

WINSOME

Florsheim
Florsheim
Florsheim
Florsheim

For the name of your nearest dealer write: The Florsheim Shoe Company, Chicago 6, Ill.



MARTEL

Doeskin? No, *Reindoe*...our new fool-the-eye textile miracle! \$3⁰⁰

Diane...Hand-stitched slipon, with scallops and tiny hand-tucking. \$3.00.

Goddess...Longer handsewn slipon, with seed-pearls and scallops. \$3.00.

Lorelei...Handsewn shortie, starfish motif centered with seed pearls. \$3.00.

Charm...Wristbone shortie, handsewn, trim as a whistle, softened with French knots and hand embroidery. \$3.00.

Fabulous look-alikes . . . doeskin and our suede-like nylon *Reindoe*® . . . A textile miracle, this fabulous fabric even *feels* like doeskin. No gloves are better made, either. Compare them, stitch for stitch, with the most expensive . . . you'll see the same careful leather tailoring, the same delicate detail. And Van Raalte *Reindoes* wash beautifully, dry in a flash, and don't know

how to shrink or change shape. You'll prefer their price, too, we suspect—an unbelievable \$3.00. At nice stores.

Because You Love Nice Things

Van Raalte

LINGERIE • STOCKINGS • GLOVES

You'll never know she's hard-of-hearing . . . thanks to

The World's Best Kept Beauty Secret

Who would suspect the lady's faultless coiffure hides a tiny Maico hearing aid? America's smartest women choose these miniature hearing instruments for perfect grooming and complete alertness. Inconspicuous, feather-light Maico hearing units blend with your individual hair colouring. Or you may choose ultra smart "Hear Rings", the fashionable earrings exclusive with Maico. Even if yours is a very advanced hearing loss, a miraculous one-ounce all-transistor Maico hearing aid can be your private source of self-confident charm. Your Maico dealer will show you how easily . . . how smartly . . . this beauty secret can be yours.

You're Fashion-Right with

Maico

MINNEAPOLIS, MINNESOTA

You hardly ever SEE a lady wearing a Maico — but America's smartest women do!

Coiffure by Enrica Corvelli



a long line

and then...swish

Opposites attract

for your late-day frock.

A long column

of wool jersey

in juxtaposition

to a billowing

satin skirt,

all sheen and grace.

Mink or black. 5-17.

\$55, slightly higher

on the west coast.

junior sophisticates co., inc.

498 seventh avenue

new york 18, n. y.

junior

sophisticates



Left: Suiterl "Silktone," a smooth elegant washable pure silk in an exquisite suit blouse. Bowknots of fine single needle stitching march down front between covered buttons. In glorious colors. Sizes 30-38. About \$12.

your MORLOVE blouse . . .

**PURE SILK . . .
PURE LUXURY**



Above: Coquette! Scooped neck blouse with bow that ties in several flattering variations. Of "Silk Treasure," an interesting textured washable pure silk. Sizes 30-38. About \$14.

Right: Finessel "Silk Treasure" fly front blouse has cuffed sleeves and draped neckline punctuated with big ocean pearl buttons. In fashion-right colors. Sizes 30-38. About \$12.



MORLOVE INC.

DEPINNA, New York • F. & R. LAZARUS, Columbus • HIMELHOCH, Detroit • CHAS. F. BERG, Portland • JOSEPH HORNE, Pittsburgh • L. S. AYRES, Indianapolis
SMARTWEAR, Irving Saks, Roanoke • A. HARRIS, Dallas • NEUSTETER'S, Denver • FLINT & KENT, Buffalo • SCHLEISNER'S, Baltimore • THALHIMER'S, Richmond
for nearest store, write: MORLOVE, Inc., 525 Seventh Ave., New York, N.Y.

Minor 3.50

September, 1955

Camille 5.00

Paris.

my Crescendoe gloves! Wonderful with
the new Paris fashions. Love how

leather-tailoring slims my
hands. Wonder-fabric is

magnificent—simply thrives on
washing and wearing. You must

at that fine store near you.

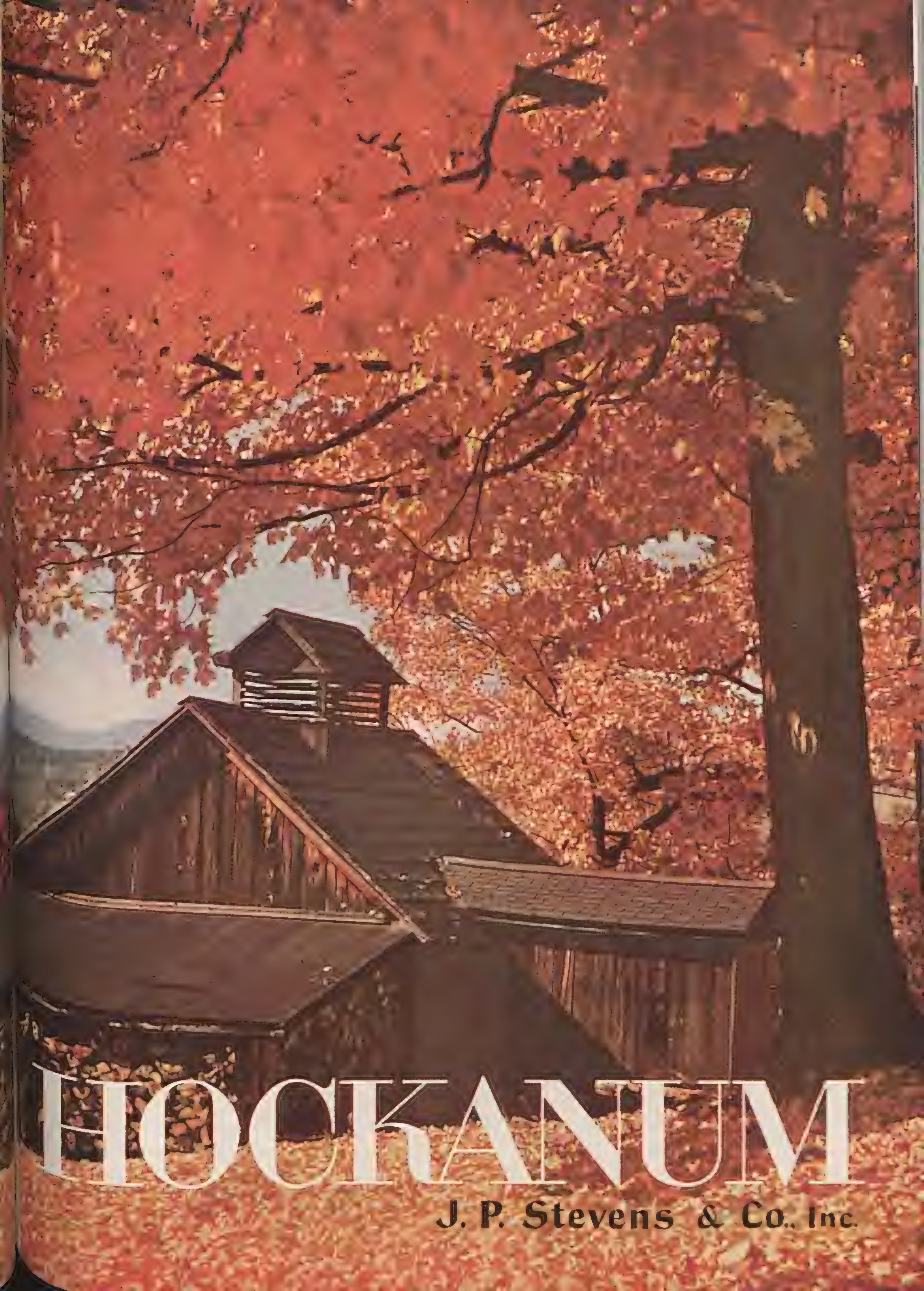
Crescendoe
gloves by Superb

Phantasia about 5.00

The season
at its
loveliest

reflected in
Hockanum
Woolens





HOCKANUM

J. P. Stevens & Co., Inc.

ENKA

for elegance...

everywhere



Distinctly, desirably urbane in the Manhattan manner—the stem-slender sophistication created by Patric for Varden in Julius Werk's blacker than black Beaudrape crepe of Enka rayon and acetate...fashions that direct all attention to the neckline, squarely simple or dramatically abstract. Left to right: about \$60.00 and \$80.00. At Bloomingdale's, New York; Bullock's Downtown, Los Angeles; Halle Bros. Co., Cleveland; Sakowitz Bros., Houston. • AMERICAN ENKA CORPORATION, 206 Madison Avenue, New York 16, N. Y.

A Stocking Collection

Good fashion news to every woman:
the entente between the costume
and the stocking. Beautifully expressed
by Humming Bird in exquisite
stockings coordinated to the cut of
your shoes, the color and the
texture of your suits and dresses,
the time of day you wear them.
From them you make a personal
collection that lends your
wardrobe an elegance and charm
that is Humming Bird's alone.



Humming Bird

Davenport Hosiery Mills, Inc., Chattanooga 1, Tenn.

New York office: Empire State Building



see the new
elasticized boots
that slip on and
fit like a glove—

even over spike heels!

FASH-N-FIT

elasticized
fabric boots

Meet the sleekest boots that ever hugged an instep . . . so light you forget you have them on! It's sure to be an admiring glance that reminds you . . . no one could overlook the flattery of that deep-throated V, the elegant simplicity of line. The secret? Clever designing, combined with a new *elasticized* fabric that needs no fastener of any kind. They're the newest of the new, all yours in silky midnight black. High or medium heels. Sizes 4 to 10.

At the best stores,

the ones that feature

Rain-Steps

Made only by B. F. Goodrich and Hood Rubber Company

How to lose weight without losing your looks!



Helena Rubinstein tells how to reduce and look beautiful—new scientific way

Now you can reduce without suffering from the flabby skin and aging look that often go with loss of weight.

For Madame Helena Rubinstein, world-famous beauty authority, announces a revolutionary new Beauty Plan to help you lose weight with her new medically formulated REDUCE-AID tablets. Yet your face and figure stay firm, young-looking and beautiful.

REDUCE-AID tablets are the new, easy way to a youthful, slim figure! REDUCE-AID tablets contain rich vitamins that fortify daily nutri-

tion and the sensational new ingredient . . . Appe-Curb* which tames the appetite. Eat as many of these mint-flavored tablets as you wish during the day. They contain no harmful drugs. 140 tablets, 2.95.

With every purchase of REDUCE-AID tablets, you'll receive a free copy of Helena Rubinstein's 4-Plan Reduce Book with special menus for breakfast, lunch and dinner.

To help keep a firm, smooth, youthful-looking body while losing weight, use Helena Rubinstein's unique new BODY FIRM.

*T.M.

This remarkable lotion tightens and tones slack thighs, upper arms and flabby areas. Its miraculous oils soften the skin to a satiny finish. Three weeks' supply, 3.50 plus tax.

Use CONTOUR-LIFT FILM every night for a beauty "lift" for the face. It tightens contours, reduces flabbiness, tones up sagging chin lines. This amazing beauty fluid, used under make-up during the day, provides a firming base, gives a younger look. 3.00 plus tax. Helena Rubinstein, Inc., 655 Fifth Avenue, New York 22, New York.

**FALL'S
FAVORITE
FLANNEL**



\$29.95

Newest of all
in Charcoal Brown
or Charcoal Gray.

Sizes
10 to 20.

Please
add 50¢
for
postage.

The Clothes-Horse
58 East 58th Street, New York 22



Emme

19 West 57th Street, New York, N.Y.

SEND FOR
Free Record
START SPEAKING
**SPANISH
OR
FRENCH**
ALMOST OVERNIGHT



HERE'S the easiest
way to learn a new language.
Listen to FREE 2-sided non-breakable
record. Let your eyes follow words in
FREE sample lesson. Almost at once
you'll be chatting whole sentences in
your new language with a perfect ac-
cent! Offer may end soon. Rush 25¢
to help cover cost of
special packaging, ship-
ping of free record, les-
son. State language you
want. We'll send free
information on full Cor-
tina course. No obliga-
tion.

CORTINA ACADEMY
Established in 1882
Dept. 659, 136 W. 52nd St., N. Y. 19

Also:
GERMAN
ITALIAN
RUSSIAN
JAPANESE
BRAZILIAN

NEW MONEY
NEW CAREER
TRAVEL FUN

Greenhut
745 Madison Avenue
New York



Natural
Offer . . .
Fur
origin,
Brazil

Enjoy Heavenly COMFORT
in the NEW
**BLEUETTE
BRA***



- no shoulder straps
- no back straps
- no wires, no bones

New Bleuette Bra* lifts
you and holds you in
today's glamorous high
lines with natural
grace, absolute com-
fort! Just made for
special occasions
by a top New York
bra designer. Perfect
for backless and strap-
less gowns and play
clothes. Only adjust-
able half-way bra ever
created. Flatters all figures. Vel-
vety soft, pliable yet sturdy mate-
rial. Flesh. Size A, B or C.

*pat. pending.
Send check or
Money Order.
Satisfaction
Guaranteed.

Pkg. of 2 prs. \$2.25 postpaid
made exclusively by
BLEUETTE, INC.
509 5th Ave., Dept. 258, New York 17, N. Y.

**English
BONE CHINA**



PASSION FLOWER
America's largest
retail selection at
lowest prices of open
stock English Bone
China. New dinner-
ware booklet will be
sent on request.

HERBERT S. MILLS
GORE PARK—HAMILTON, CANADA



SHOP



1. *The Heidi apron:* decorating a trim little dress of navy-blue cotton broadcloth. It's attached only at the collar, so everything spreads out flat for ironing. Dress can also be red with a white apron. Sizes 1 to 6. \$8.25 ppd. Charlotte U. Auman, 305 Broadway, N.Y. 17.
2. *Dressed for the future:* pretty white cotton planted with small pink flowers. There's a hidden fold that is let down by pulling a thread, adding an exact inch of material to the skirt—no lengthy alterations needed. Sizes 3 to 6x. \$19.50 ppd. Allow 3 weeks. Lenthon, North Compo Rd., Westport, Conn.
3. *Party slippers:* Mary Janes that won't come off—no matter how much running around they're involved in. There's a buckled strap across the instep. Weatherbird shoes, in black patent leather; sizes 5½ to 8, \$5.95; 8½ to 12, \$6.45; 12½ to 3, \$6.95. Grossman Shoes, 415 Fifth Avenue, N.Y. 16.



4. *Bug-snuggles:* in a bright red corduroy bathrobe for a boy's or a girl's at-home, at-nursery life. Printed with white stars and chevrons. Sizes 2 to 3x: \$8.75; 4 to 6x: \$10.95. Only at Jean Gale, 535 Madison Ave., N.Y. 22.
5. *For the snow-ball set:* red plaid ski jacket of cotton poplin. Has a hood, knitted wristlets, a lining of Orlon fleece. Sizes 3 to 6x, \$22.95; 7 to 14, \$24.95. Navy-blue tapered ski pants are lined with rayon-and-cotton fleece. Sizes 3 to 6x, \$8.95; 7 to 14, \$10.95. By Macwil. Bellows, 210 Nassau St., Princeton, N.J. 5



HOUND

... friend of the family



6

6. *The slicker suit*: yellow rain suit for boys or girls up to age 7. Made in Norway, of Vinyl-coated cotton, a fabric with all the advantages of oilskin—minus the cracking, the stickiness. Sizes 2 to 7. Jacket and overalls: \$8.95; hat, \$2.25. By Tandero. Lord & Taylor, 434 Fifth Ave., N.Y. 18.
7. *Sari silk in maternity form*: pretty late-day costume for a young mother-to-be. Gold embroidery on coral silk organdie. Sleeveless, V-neck blouse; straight, cut-out skirt. Also turquoise with gold. Sizes 10 to 16. \$39.95. By Helene Scott. Expectation Shops, 160 Geary St., San Francisco, California.
8. *Brown in fashion*: for maternity clothes as well as other smart dresses this season. Black and brown striped wool jersey overblouse, in sizes 8 to 16. Also grey or royal blue with black. Cut-out skirt of charcoal brown flannel, sizes 8 to 18. Also black or grey. Blouse, \$14.98; skirt, \$9.98. By Stern-made. The Maternity Shop, 537 Boylston St., Boston, Mass.



MIEHLMANN



9. *Bassineterie*: quilted Orlon blanket, 36" by 50", Dacron-filled. In white, pink, blue, pale-green, and yellow. \$6.95. Bound in satin. Baby's pillow slip (white or pink) of nylon crêpe, bordered with polka dots. \$2.95. Both are washable. At E. Braun, 717 Madison Avenue, New York 21, N.Y.



9

ALL PRICES PLUS POSTAGE, UNLESS NOTED

the Moiré Cut

created by
D. J. Brown



"HOUSE OF BEAUTY" 8 EAST 56 ST., NEW YORK CITY • PLAZA 1-3250



Mink Choker
\$14.95

... made completely of natural mink tails. 26" long. mink head clasp. Dark or medium brown or silver blue (grey)

Bracelets
Genuine African leopard bracelets.
\$7.50

Natural white mink flank bracelet with rhinestones.

\$9.95

fed. tax & P.P. no C.O.D. Cat. on request



Harold J. Rubin 52 E. 56 St. New York 22



You are invited to visit
Canada's Leading Jewellers

A friendly welcome awaits you at Birks—from coast to coast in Canada. See our display of fine English China and Leather; Jewellery and Silverware made in our own craftshops; Crystal, Porcelain, and Objets d'Art from many lands.

BIRKS

20 STORES IN CANADA

100% WOOL FELT SKIRT. Full circle. White, powder blue, shell pink, red, charcoal grey or black. Order by waist measure.
\$19.95

WOOL JERSEY BLOUSE. Scoop neck ... white, powder blue, shell pink, charcoal grey, or black. Sizes 10 thru 18.
\$10.95

JEWELLED VELVET BELT. Black only. Sizes 24 thru 30.
\$6.95



Money refunded if not completely satisfied

Mail orders carefully filled ... Postpaid.

CARROUSEL, 396 S. LAKE AVE., PASADENA, CAL.



Schenfeld FABRICS

for bridal and party dresses, lace, illusions, accessories all at

WHOLESALE PRICES

Schenfeld THE HOUSE OF BRIDAL FABRICS

Beautiful, lustrous "DUCHESS" Satin, 45" wide in all colors of the rainbow, also white, ivory, ice blue and blush. Sheer, soft "CONTESSA" nylon tulle 54" wide in all colors. "ROSE POINTE"—Genuine imported hand clipped lace of rare exquisite beauty 36" wide in white and ivory

BROCADES, FAILLES, VELVETS, SHEERS, VELVETEENS, ETC.

FREE—our beautiful new catalog with dozens of glorious swatches, illustrations, laces, valuable fashion tips, 20 pages of ACTUAL SAMPLES.

MAIL THIS COUPON TODAY
SCHENFELD & SONS 103 NESTER ST., DEPT. U3 NEW YORK 2, N.Y.

Send me your beautiful FREE Catalog containing dozens of swatches of Schenfeld fabrics. SOLD AT INCREDIBLY LOW PRICES!

Name _____ Address _____ City _____ State _____

No two
figures are
exactly alike

Now
you can
be fitted
individually
comfortably
fashionably
with the

J. Berlé
DELINEATOR
for true figure beauty

Once you have experienced the heavenly comfort of a Berlé Delineator exactly fitted to your own contours, you'll never be satisfied with any other. From \$17.50 in the finest materials available.

Consultation welcomed.

J. BERLÉ 26 West 58th St., New York 19, N. Y.

DELPHIES



Delphie Suiter—\$16.95



\$14.95

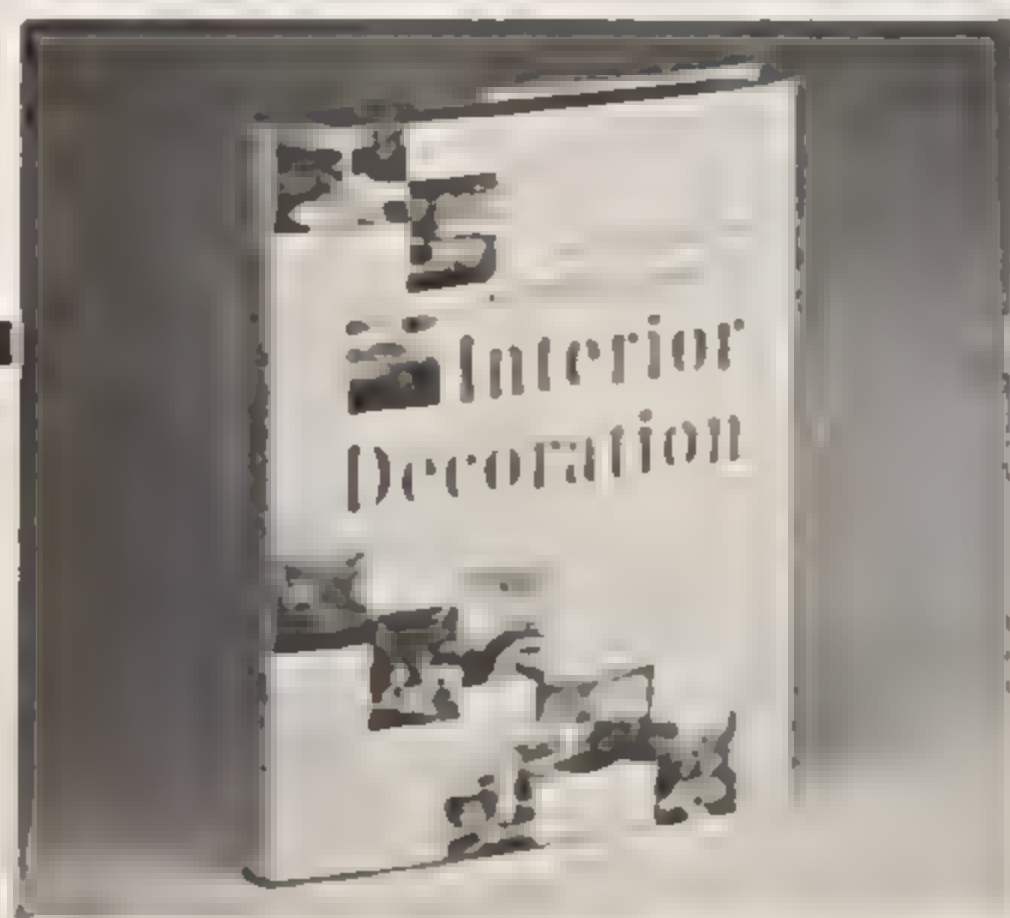
Delphies—

Hand made walkers that look and feel disarmingly good on the campus, on city streets, on country lanes.

Delphies are flats. Delphie Suiters have a square medium heel. Both in CALF—black with black, brown with brown, luggage with brown, blue with red, green with green, red with black. Suiters also come in SUEDE—grey, black, white and blue. Delphies also come in black velvet with gold. Sizes 4 to 10, AAA to C. Send check or m. o. and add 35¢ for postage. No C.O.D.'s.

Penn-Delphia Shoes Ltd.

611 Madison Ave., New York 22



House & Garden's new encyclopedia of
DECORATING

Color schemes ★ Mixing styles ★ Curtains ★ Dining corners ★ Antiques ★ Pacifica ★ Modern rooms ★ Pine paneling ★ Mantels ★ Pictures ★ Mirrors ★ Bookcases ★ Lighting ★ Foyers ★ Dining tables ★ Wrought iron ★ Patios ★ Bedrooms ★ Children's rooms ★ Bathrooms ★ Kitchens ★ Wallpapering ★ Slip covers ★ Picture framing ★ Painting ★ Flooring

94 pages in color, 320 pages in all.

Only \$10.00

Send this ad with your name and address. When book arrives, pay postman \$10.00 plus postage charges. If not entirely satisfied return book for refund. TO SAVE POSTAGE: enclose \$10.00 with order. Same refund privilege. Write:

House & Garden
Dept. V915 Greenwich, Conn.

Keep EARRINGS from
HURTING or FALLING OFF



All you need is
EARRINGGRIPS

Just place these soft little cushions over the screw or clip back of any earring. Instant comfort... Security against loss of your favorite earrings... Easy to attach... Invisible when worn... A most attractive gift.

Arrows show where EARRINGGRIPS go over the screws and clips of earrings.

A golden palette holds a set of 8 pair in gay plastic vials. Complete set, by return mail, prepaid... \$1.00

DORSAY • 2 Columbus Circle (Dept. S), New York 19, N. Y.



SHOP HOUND

...pretty-to-wear discoveries

1. New state for jersey: black wool jersey plus satin; two-piece. The pull-over has a sailor tie, with black satin edgings; the skirt has a satin crisscross on each hip. Sizes 10 to 18. Also navy blue; red; charcoal brown with black; black with pink. \$35. McDonald's, 1191 Post Rd., Fairfield, Conn.



2. Daily dress, knitted: city-country uniform in a new knitted black wool, buttoning to the waist, with a small, ribbed shawl collar.

By Joseph Guttman. Sizes 10 to 18. \$22.95. Also in red or caramel. Martha West, 444 Madison Avenue, New York 22.

3. Bracelets, plain and fancy: each, an 18-K gold-plated twist, textured and plain. Wear all four together, or two to an arm, or mixed with other bracelets. \$3.50 ppd. each; \$12 ppd. for the set. Leeway, 505 Fifth Avenue, N. Y. 19.

4. Young sheath petticoat: for the slender skirts in fashion for the young and older-than-young. It's reversible—one side is Black Watch tartan; the other, plain black. Of rayon taffeta, sizes small, medium, large. \$5.95. The Hope Chest, Inc., 115 Chauncy St., Boston 11, Mass.

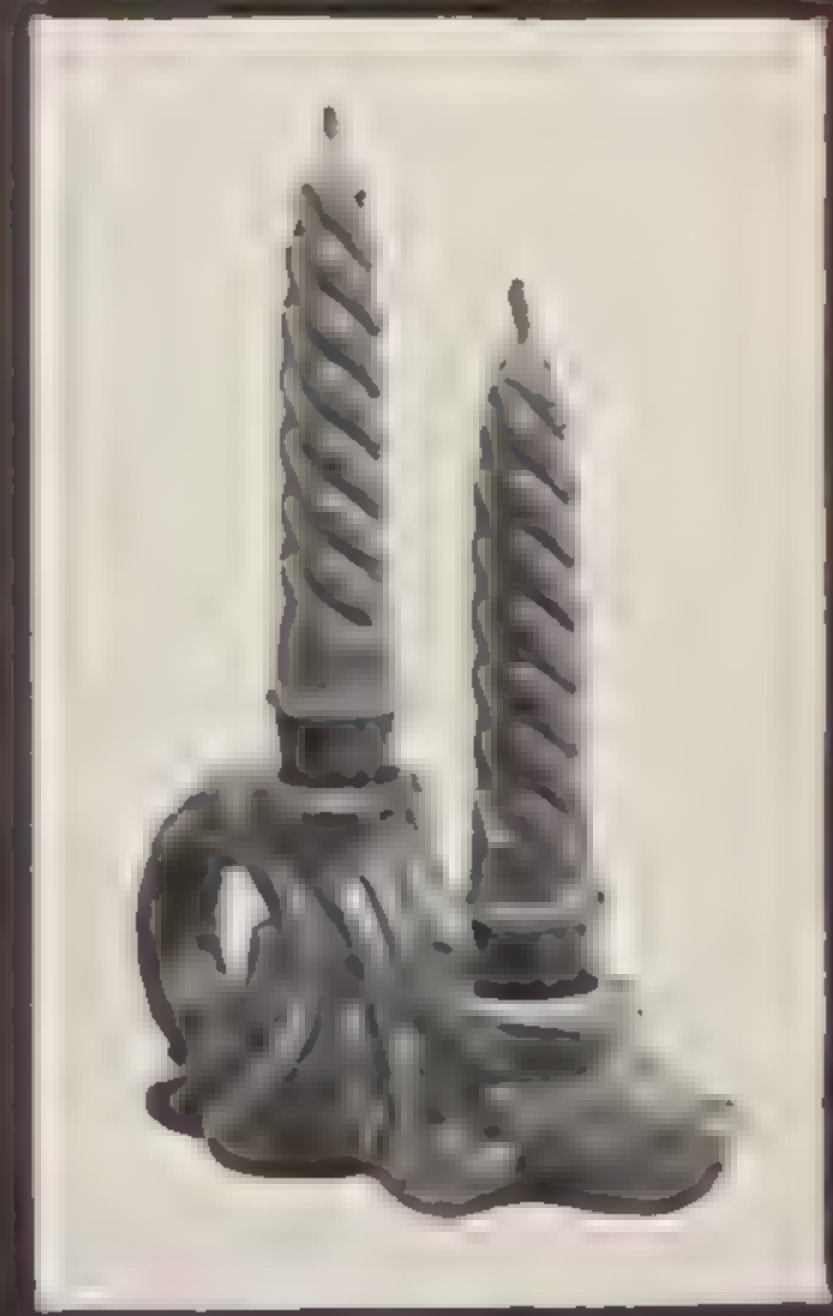


5. Alligator suit shoes: the handsome leather that's a fashion to complement new tweedy browns, grey flannels. Finely-made, hand-lasted. Brown only. Sizes 4½ to 9, AAA to C. \$34.95. Mayfair Shoes, 526 Madison Ave., N.Y. 22.

ALL PRICES PLUS POSTAGE, UNLESS NOTED

Alight with Friendly Overtones
 of Gaiety and Enjoyment,
 Will & Baumer Candles Flash
 A Message of Welcome and Beauty
 To Every Guest in the Room...

Fine Candles by
Will & Baumer



Vassar Candles
 For a beautiful
 smart
 modern
 fast
 and
 easy

Candles
 for a
 smart
 modern
 fast
 and
 easy

Marble Candles
 The aristocrat of candles
 for parties and formal
 for spacious
 rooms and elegant
 tables

Twistolite Candles
 A superbly beautiful candle
 for occasions when you want
 to pull out all the stops for
 ceremony and celebration

Potliettes
 Long burning and highly decorative.
 Glass enclosure shields out the wind.

Novelty Candles
 Varied conversation pieces for
 high drama or high-links.

Occasional Candles
 Decorative and beautiful
 for parties and formal
 for spacious
 rooms and elegant
 tables

Cake Candles
 For a happy in the playful mood. Use them
 for individual presents for a modern date.

Will & Baumer Candle Co., Inc., Syracuse, N. Y. Also manufacturers of Tavern Candles.



Cartier

Paris

London

Caracas

Cannes

Palm Beach

Monte Carlo

FIFTH AVENUE AND 52 STREET, NEW YORK 22, N. Y. • PLaza 3-0111

JESSICA DAVES

Editor-in-Chief

ALEXANDER LIBERMAN

Art Director

Senior Editors:

ALLENE TALMEY, Feature Editor

PRISCILLA PECK, Art Editor

MARGARET CASE

CAROL PHILLIPS

Fashion Editors:

NICOLAS DE GUNZBURG

CATHERINE McMANUS

BABS SIMPSON

KATHRYNE HAYS

MARGARET INGERSOLL

SHEILA KILGORE

DENISE LAWSON-JOHNSTON

DESPINA MESSINESI

BETTY RHINEHART

GRACE MIRABELLA, Shop Hound

ELEANORE PHILLIPS, Los Angeles

SUSAN TRAIN, Paris

Executive Editor:

MILDRED MORTON

Beauty Editor:

EVELYN HAYNES

Copy Editor:

ELLEN McCOOLE

JUDITH WALDROP, Associate

Feature Associates:

ROSEMARY BLACKMON

LYDIA McCLEAN

MARY ROBLEE

Hostess Editor:

ALISON BISGOOD

Contributing Editors:

MILLCENT FENWICK

THOMAS W. PHIPPS

MAB WILSON

Copy Executive:

JEANNE BALLOT

Layout:

MARCEL GUILLAUME

JACK MOGNAZ

G. WOODFORD PRATT

Merchandising Service:

DOROTHY PARK, MARY JANE POOL

CATHERINE GRAVETT, MIKI DENHOF

Men's Merchandising Editor:

ARTHUR TODD

Advertising Director:

HAROLD B. HOLTZ

Advertising Manager:

WILLIAM C. STOWELL

BRITISH VOGUE

37 Golden Square, London W.1.

Editor: Audrey Withers

Managing Director: Harry W. Yoxall

FRENCH VOGUE

4 Place du Palais Bourbon, Paris 7

Editorial Director: Michel De Brunhoff

Editor: Edmond Charles-Roux

Ass't to Publisher: Henry Bertrand

VOGUE IS PUBLISHED BY THE
CONDE NAST PUBLICATIONS INC.

Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.

Telephone—LExington 2-7500

Edna Woolman Chase, Editor Emeritus

I. S. V.-Patcévitch, President

Frank F. Soule, Vice Pres. and Adv. Dir.

Benjamin Bogin, Vice Pres. and Treasurer

Mary E. Campbell, Secretary

Perry L. Ruston, Business Mgr.

VOGUE

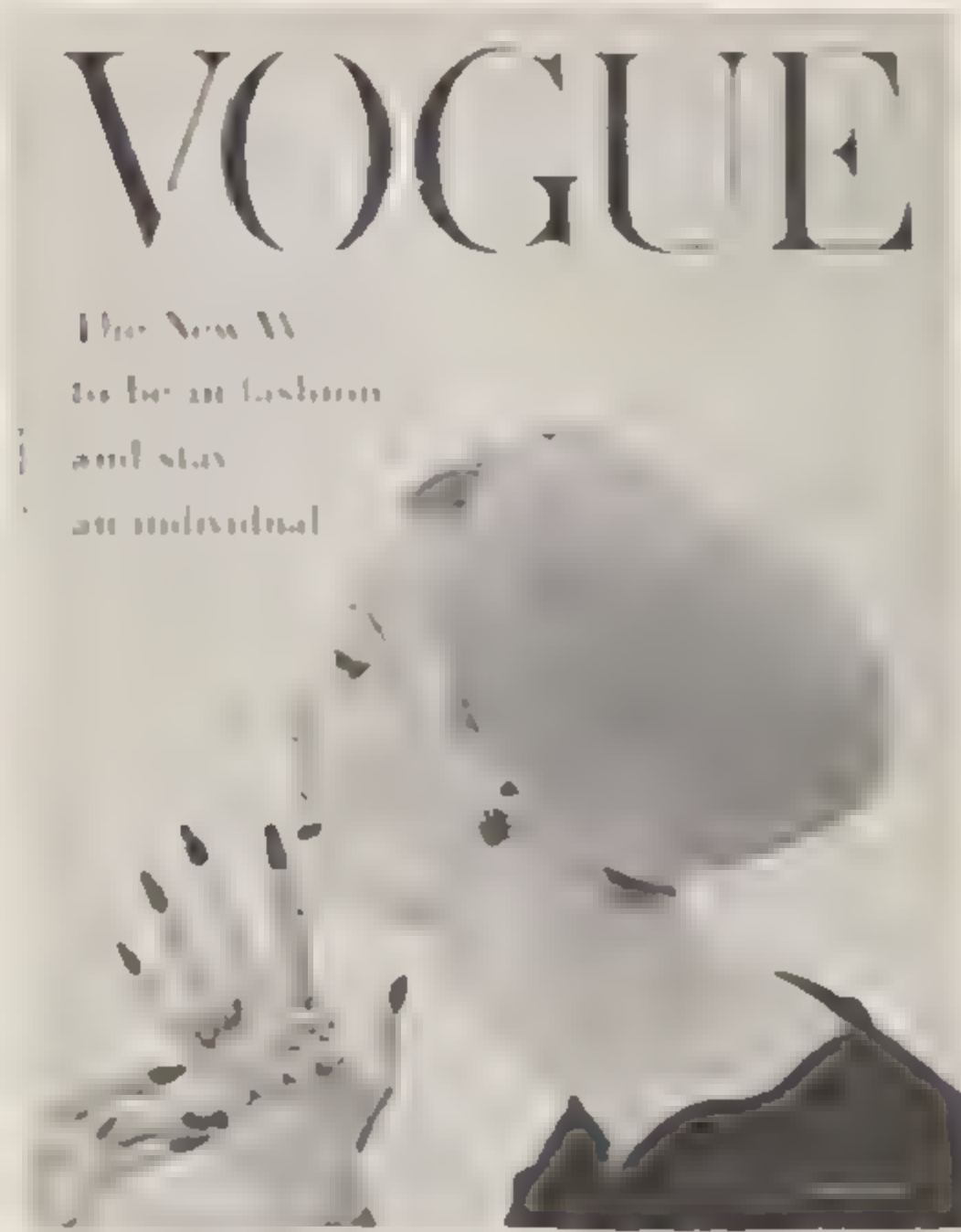
INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

SEPTEMBER 15, 1955

COVER

A hat that has its own way of being news and being alluring: it subscribes to the new line of more depth and more hat—but here the depth is all at the back. In lemon velours, by Adolfo of Emme. Also at Hutzler's; Hudson's; Frost Bros. Jewels from David Webb. Revlon's "Living Lipstick" to apply—if you like—on a 24-hour basis. The colour (nail enamel, too) is Revlon's "Bravo."



ROUTLEDGE

FASHION

- 95 Vogue's eye view of new fashion individuality
- 96 The fashion millennium: how many women are up to it?
- 98 New suit-individualism: Paris and America
- 100 City smartness—international, individual
- 102 New sweeps of colour in the international couture
- 104 Made to order in America: full evening individuality
- 106 International differences in the slender evening line
- 112 Givenchy's outer-space hats
- 114-119 In America: extended elegance for black velvet
- 120 The deep-set beret—Paris news
- 121 The dash of fur—news everywhere
- 128 Knitted look: new day look
- 130-133 The London look
- 138 New satin choice: taupe with fur
- 140 New stocking choice—brown
- 141 New lights: a choice of height
- 142 The \$84 glove wardrobe
- 144-147 As individual as you make it—Vogue Pattern wardrobe
- 148 Texture: the new personality in shoes
- 150-153 New ways to be young in fashion
- 154 New ways to look at suit-weather
- 156 Good buys: jersey dresses under \$40
- 158 Good buys: tweed coats under \$100
- 160 New lingerie—right to the fashion point
- 169 Mrs. Exeter's list

IN VOGUE FOR MEN

- 172 News for men: new tailoring trend

FEATURES • ARTICLES • PEOPLE

- 108 "Mental Annuity." By Elizabeth Bowen
- 110 People Are Talking About . . .
- 111 Maurice Chevalier
- 123-127 Jazz Dossier
- 134-137 Season's Parties Summed Up—England, France, America
- 162 Gossipy Memo on Travel
- 168 "Lord Krishna and the Atom Bomb." By Betty Willis

BEAUTY

- 122 Jazz with a fashion application
- 170 Complexion news—Paris fashion

DEPARTMENTS

- 88-90 Shop Hound

The Chambre Syndicate de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

COPYRIGHT 1955, THE CONDE NAST PUBLICATIONS INC. THE ENTIRE CONTENTS OF VOGUE INCORPORATING VANITY FAIR—TEXT AND ILLUSTRATIONS—ARE PROTECTED BY COPYRIGHT IN THE UNITED STATES AND COUNTRIES SIGNATORY TO THE BERN CONVENTION AND THE PAN AMERICAN CONVENTION. ALL RIGHTS RESERVED. TITLE VOGUE INCORPORATING VANITY FAIR REGISTERED IN U.S. PATENT OFFICE. VOGUE IS PUBLISHED SEMI-MONTHLY EXCEPT FOR THE MONTHS OF JANUARY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDE NAST PUBLICATIONS INC. (ALSO PUBLISHERS OF BRITISH VOGUE, FRENCH VOGUE, HOUSE & GARDEN, BRITISH HOUSE & GARDEN, FRENCH HOUSE & GARDEN, GLAMOUR, VOGUE PATTERN BOOK.) EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. EXECUTIVE AND PUBLISHING OFFICES: GREENWICH, CONN. SUBSCRIPTIONS \$7.50 A YEAR, \$12 FOR TWO YEARS, \$17 FOR THREE YEARS, PAYABLE IN ADVANCE. TO POINTS OUTSIDE CANADA, U. S. A., AND POSSESSIONS, \$15 PER YEAR. SINGLE COPIES FIFTY CENTS IN U. S. AND CANADA. IN ALL OTHER COUNTRIES, \$1.00. WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE WRITE TO VOGUE, GREENWICH, CONN.; GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST WRAPPING.



POIVRE

LATEST PERFUME SUCCESS BY CARON

Vogue's eye view of

what's *I*n for the individualist

This quick list of ideas: a starter for the woman who likes the fashion that's in—but not in everybody's closet.

Some of these fashions are shown in the September issues of Vogue; some are to come.

Supple look just in from Paris, with a casual, individual chic: a sweater-jacket of phony leopard, over a red pencil skirt.

Tweeds with a surprise when you look inside—a black-and-white suit lined in yellow-dyed rabbit.

The look of a deep-set mink casque hat, with thoroughly tailored tweeds (preferably, tweeded amber). Or: a raccoon beret slanting above black-blue tweed.

Oriental, one-of-a-kind glimmers for day and evening—a black satin caftan coat over long black velvet;

a Chinese bowl of fur and pheasant feathers, hatting city tweeds.

The most controversial tunic in any couture, the Paris tweed that's back-bloused to just below the *derrière*.

A classic beige cotton poplin raincoat, with a very nice new warmth—mink-lined!

Black late-day look with alluring new individuality: a wool column up to the ears in black fox, with a long floating back-panel.

The late-day hat that looks as if it came from another fashion-planet—a full-backed whirl of black tulle; or, a black velvet rectangle, like an other-worldly mortarboard.

Big-evening look without parallel: long-skirted, big-skirted, carnation-printed Indian silk.

The printed satin evening coat lined in mink.

Gold brocade evening slippers, with miniature Louis heels.

The new shell jewellery here—impossible of duplication; the sea refuses to yield up any two shells of a kind.

Shown, a tiger-striped shell pin wrapped in gold, set with garnets, cabochon emeralds, topazes, a grey cultured pearl.

Pink and brown shell earrings with turquoises, cabochon emeralds, garnets, black star sapphires, in nets of gold.

By Von Ripper, from the new collection at Bergdorf Goodman.





The fashion millennium— and how many women are up to it?

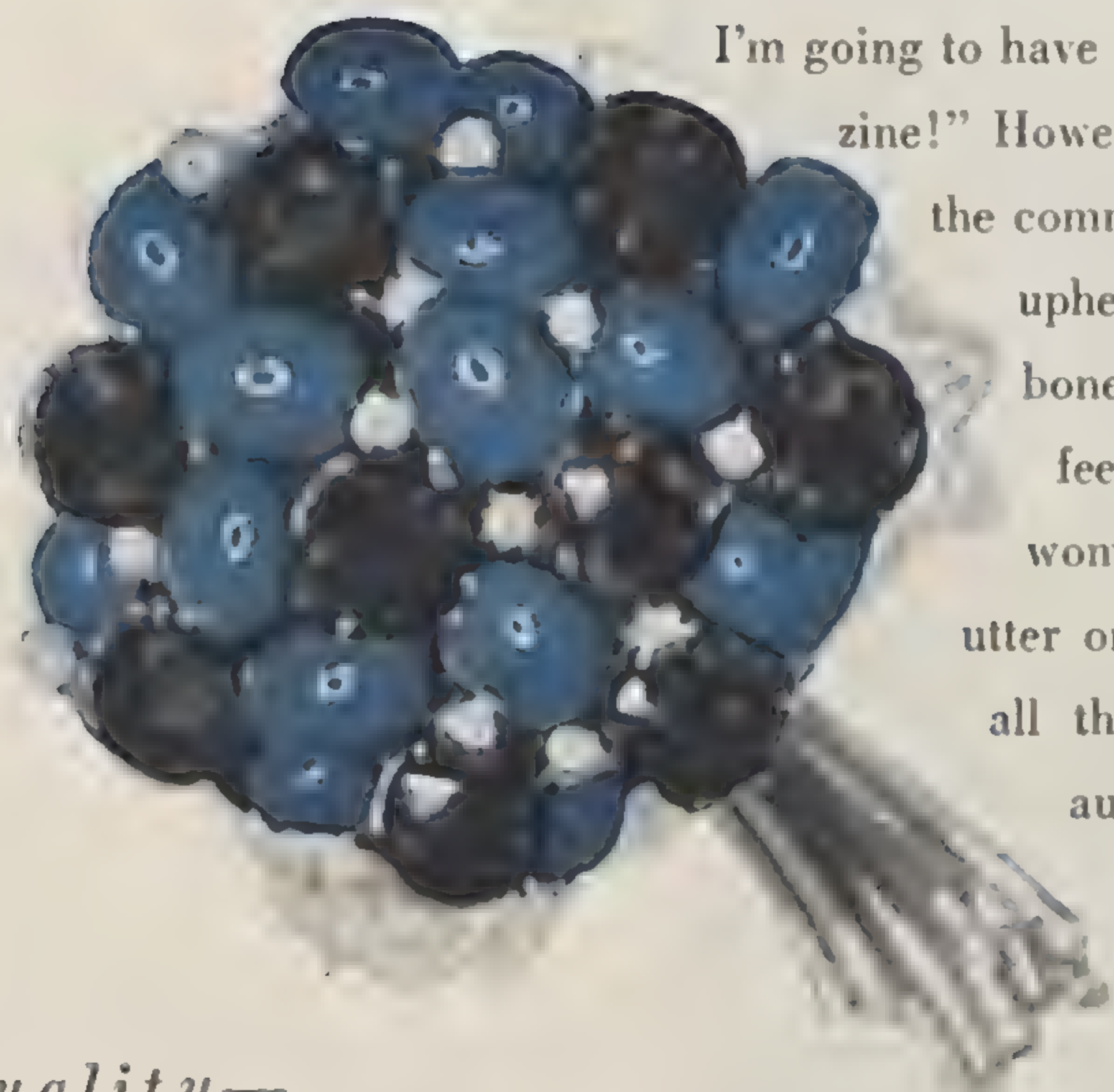
No, they're not giving the clothes away. It's another kind of millennium, and this issue is concerned with it—it's a question of individuality in fashion. And, the question no longer is how, at all odds, to achieve it. Now individuality is the fashion; the new clothes bring not just a single silhouette-change but several quite separate, smart "new looks." This is the millennium we speak of; and, for some, its blessings are still disguised.

For, individuality—in fashion as in everything else—incurs personal responsibility. Though the new freedom in fashion is what women have longed for, it does mean this: more effort, more thought, and more knowledge, on the part of the woman herself. She has a greater choice of new looks to choose from, but her look can only be as right as she chooses. So, we sometimes hear this, particularly before the big seasonal collections: "I suppose They are brewing up some big new change in the fashion, and I'm going to have to throw out my entire wardrobe, thanks to your maga-

zine!" However it's phrased, there's always a certain wistfulness in the comment, a hint that the speaker would like a great fashion upheaval—every hemline, perhaps, dropped to the ankle-bone, and rigidly enforced at that point. For this old feeling (fashion-father complex?) still persists in many women: a wish to have some powerful power somewhere utter one simple dictatorial fashion-direction that would settle all their fashion-questions for them, with an iron-handed authority that no one would dispute.

But, for the woman who's up to her times, the democratic new times make for wonderful dressing. Her wardrobe's in a pleasant state of evolution (not endless revolution), with news added as it happens, old favourites constantly renewed and not thrown arbitrarily into the discard. Her method is to know which silhouettes (plural, notice) are new and good, and then to choose among them; to study herself until she knows her best clothes—self like the palm of her hand. What Vogue does is to show her the range of good fashion and pinpoint the new looks that emerge from it; to make recommendations; to point up the beautiful variations of a look that are possible—and new ways by which the woman can vary her own personal brand of looks. But as for saying, at any time, that this or that is *the* one and only dress-length, or suit-shape, or coat-collar, for each and every woman—never, as sure as this is Vogue magazine.

Some of the good new looks in this season's fashion, and some Vogue recommendations as to what-woman-goes-with-what, on the next page.



*Chanel individuality—
for the woman who's up to it*

Simple jersey suit, simple silk shirt, and big scene-stealing jewels—a look that springs to fashion-life on the woman who brings it the right kind of look: enormous casual chic. And, this is one proof that individuality is the fashion—the renaissance of Chanel, the greatest individualist ever to work with a bolt of cloth. The jewel, above: Wholly individual new approach to turquoises—Verdura's, who sets them in amethysts and diamonds, a first-time jewel.



Fashion individuality *continued*

Perhaps the newest look in Paris or America this season: this new form of allure—a slender dress or suit or coat with soft volume added at the shoulders. The kind of volume is important, can make the look wonderfully right or all-wrong for the woman. If she's tall, for instance, one of the bulky new folded stoles is perfect, though it would overpower a smaller figure—in that case, a flat turtle-neck stole (directly right) is a better choice, or a short, sleek little cape.

Boleros and just-below-the-waist-length jackets are also in the new collections—over skirts narrow or full. Either way, they're good news for the woman who's been feeling a bit overwhelmed by all those tunics (a little too grand in scale for her small proportions).

As for the tunic-addicts, the line continues in suits and dresses—never more flattering than in black velvet on page 114; never more avant garde (for the woman who likes strong fashion) than on page 139 of September 1 Vogue.

For evening, there is any number of new variations in the sheath's look. Short dinner-theatre sheaths are longer: ten inches from the floor (a length for the long-legged only). Long sheaths have Empire waists, or chinoiserie effects, or low-placed fullness, or trains. As for the big-skirted dresses, these next pages run the gamut—dinner bells of perfect symmetry, chevron skirts tapered shorter at the front, straight-front skirts with looped, trained backs.

And look for your new look in: the dash of fur, the growth of green, the casque hat, the knitted day-and-evening looks.

New suit-personalities

Facing page: Charles James's new suit-cut—supple and slender. His inimitable seams shape a jacket that embraces shoulders, fits bosom closely, then flows long and easy over the hips. In grape Worumbo vicuña with a natural ranch mink collar; ranch mink muff by Revillon. Suit, at Lord & Taylor; Neiman-Marcus; I. Magnin. Verdura diamonds. *Right, above:* Suit with a natural body-line, in blue-grey tweed; another choice for soft shoulder-volume—the nutria-edged stole is wound like a turtle-neck collar. From Fath. Suit, nutria hat, in America, at Simpson's of Canada. *Directly right:* Easy suit-fit, lightly furred. Black wool with black-dyed Persian lamb—a look classic enough to be a smart woman's stand-by for seasons to come. Ready to wear, at Elizabeth Arden. Diamonds: Van Cleef & Arpels.

*Supple, subtle line,
plus mink*



*Natural suit-curves,
and a fur-rimmed turtle-neck stole*

*The city suit cased
and lightly furred*

HENRY CLARKE





*Supple new suit, with
more collar, less jacket*

City smartness— international, individual

Three new ways for a woman to look in fashion in any city on the map—no two ways alike. For, in Paris and America this autumn, there's no single hard-and-fast rule for achieving the new soft-shouldered allure that marks daytime smartness. Instead, beautiful variations; find your line here.

Facing page: The cape, looking right and new and young again in the American and French collections—and once again appetizing to the eye. (Most men, we hear, have a *faiblesse* for capes.) This one is mink, the Emba Lutetia mutation, a natural gunmetal mink, swinging casually around the shoulders of one of the new tweed slip-sheath dresses. Cape, designed by Ralph Marano, at Russeks; Neiman-Marcus; Bullock's-Wilshire. Dress by Oleg Cassini in brown-and-white tweed, and beret by Miriam Lewis: both, at De Pinna. The diamonds and gold: S. G. Barnett.

Left, above: The Balenciaga little-suit, now with a shorter jacket, a cut that's more supple, even sinuous, a slightly bigger suit-collar that adds soft new volume above the slenderness. Bright grey tweed, worn with a low-set white hat.

Left, below: One of the prettiest day-dresses in Paris—Balenciaga's, and it has a look apart from his general line. The big collar folds to one side, draped into asymmetric fullness above a supple, low-waisted sheath with an easy skirt. Grey brushed wool flannel; note the full-bodied hat.

*New day-dress prettiness:
the soft-shouldered sheath*

*New costume change:
the slip-sheath dress
shouldering a fur cape*





New sweeps of colour in the international couture

Colourful personalities: many of the grand evening dresses that sweep through the collections in Paris and America now. There is any number of ways for putting a new complexion on a woman's evening allure. Some examples: geranium satin, wearing an ice-blue stole; white faille under a trained black coat; pale-blue moire with brown (the brown luxury of mink)—and the two breath-taking beauties that Vogue has photographed here. *This page:* The stunner of the Balenciaga collection (a favourite with private clients). In lipstick-red faille with white satin, it takes one of the favourite new Paris lines—sheathed fairly straight at the front, with great fullness behind. Here, a separate panel is gathered onto the low-dipped corselet, to give the extent of a train. In America, at Bergdorf Goodman; Wanamaker's, Phila.; Marshall Field; I. Magnin. *Facing page:* Colour from the new American collections—Sophie's bottle-green velvet coat, cloaking a big-skirted embroidered pink satin dress. Rather Empire, and a new coat-look: the close high line made by the drop collar, raised double-breasted buttoning. To order at the Salon de Couture, Saks Fifth Avenue.

*Pink satin, in a
green velvet sweep*

*Double brilliance,
red and white*

W.C. 15





Made to order in America: full evening individuality

Even the way a full evening skirt spreads itself—a completely individual undertaking, this season. In Paris, some skirts flow back to fullness from sheath-straight fronts; some big bells have trains, or diagonal tiers. And in the couture on this side of the Atlantic, full evening skirts make it practically impossible now for a woman to sweep into a room in a manner that isn't every inch her very own.

Left: The dinner bell, the absolutely symmetrical bell-skirt designed by Leslie Morris for Bergdorf Goodman. The heaviness of the garnet velvet, the crust of jet, hold it firmly to its line; and it pyramids from a closely covered bodice—covered in a manner that makes this a dress for a small, formal dinner or a grand dinner-going-on-to-a-ball. Harry Winston diamonds.

Right: Hattie Carnegie's way with a full evening skirt—a new chevron cut, tapering slightly shorter at the front. Here again, a new degree of décolletage, and a look that's right for big dinners or your own dinner-parties at home. Electric-blue satin. The diamonds: Van Cleef & Arpels.

*New chevron cut:
electric blue satin*

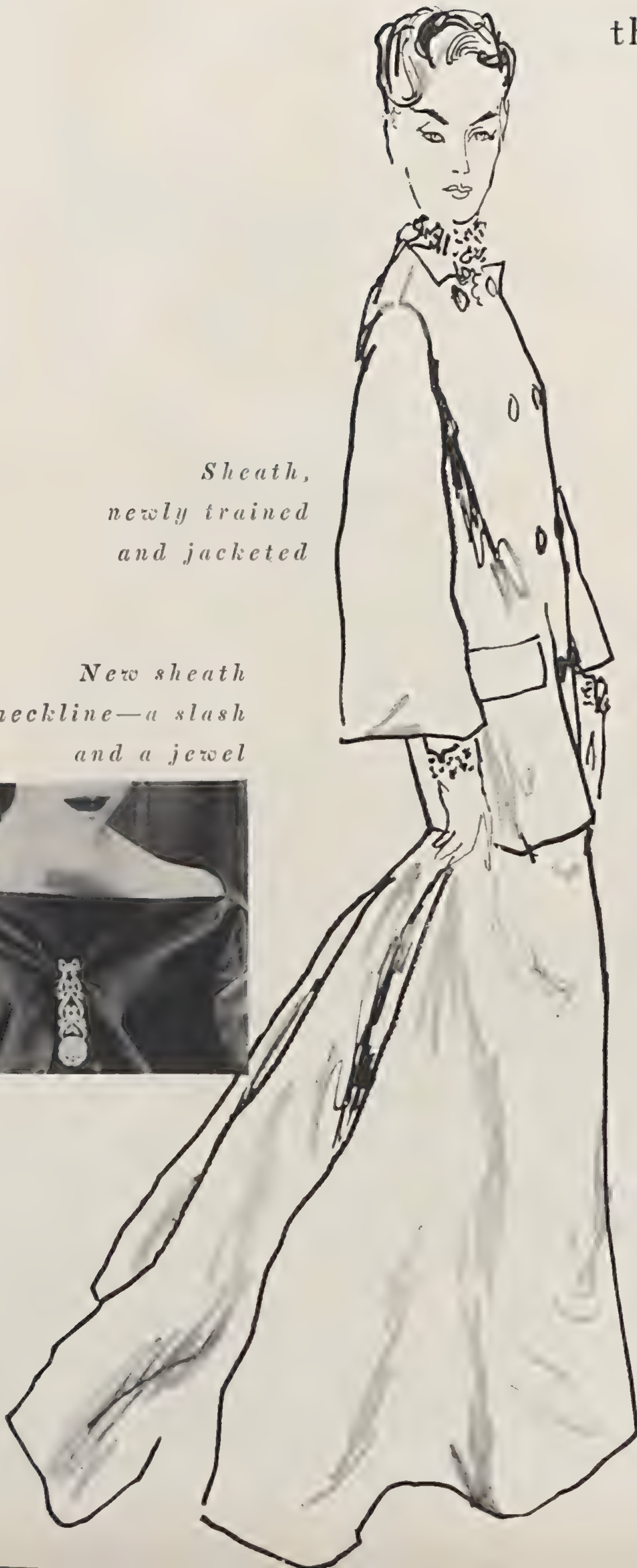
*Dinner bell: perfect symmetry
in garnet velvet*



New individuality in the slender evening line

*Sheath,
newly trained
and jacketed*

*New sheath
neckline—a slash
and a jewel*



The slender, elegant figures that people the evening collections here and in Paris: a highly original crew. There are wonderful new nuances to be seen in every aspect of evening slimness—from the heel of the slipper, to the placement of the jewel, to the shape of grand-evening wrappings of fur. *Facing page:* Newest cloak for evening slenderness in any couture—the cape. Here, from an American fur-designer, Ritter, an opulence of Umpa blue-black mink; a cape with a dramatic new rise to the collar, a sweeping, below-the-knee length. At Ritter Bros.; Woodward & Lothrop; Joseph Magnin; Morgan's of Canada. Black satin dress by Philip Hulitar: De Pinna. Diamonds, from S. G. Barnett. *Left, sketched:* Paris sheath, trained and jacketed, by Lanvin-Castillo. Over a moss-green faille dress cut high-necked and sleeveless, a close, double-breasted box (moss green) lined with quilted silk. The sort of little coat that can jacket evening dresses for years. In America, at Simpson's of Canada. *Far left:* New Paris direction in evening sheath necklines at Dior—an absolute horizontal, tied at either shoulder, with a pendant pinned at the precise centre of the décolletage. (There's a hip-length jacket.) Costume, in America: I. Magnin. *Below:* New heel height at the base of many of the new Dior evening sheaths—gold brocade slippers with a new miniature Louis Quinze heel. A Delman-Dior invention; in America, at Delman, New York.

*Bright brocade slippers:
new base for evening sheaths*



RITTER



*Cape opulence:
mink over satin*

MENTAL ANNUITY

By Elizabeth Bowen

YOUTH, they say, lives for the future, old age in the past. And the middle years? I do myself doubt whether youth takes more account of the future than can be coloured by the mood of a day. Not till the middle years does one look ahead, with lessening illusion, and objectively. Only then, when one already knows what it means to live, does the future take shape as a probability. Subject to world events, it is nonetheless personal, ours, and for our making. A path to be trodden, a term of time to be lived by us, individuals, you and me. More than half of life, not impossibly, still awaits us. How is it to be met?

There *should* be a halfway pause, a taking of thought. Yet, ironically, it is now, in our middle years, that we are most driven by hurry, beset by claims. We have a feeling of crowdedness—it is this which renders evaluation so difficult. Affections, duties are valid; but outside those what *are* the essentials? May we be missing them? What are we to lay by out of experience?—Time is not to be endless, and we know it. Hours, days, weeks: ought we not, perhaps, to be in some way checking on our expenditure? We have, it may be, a haunting sense of improvidence, of time paid out for short-lived returns. Ultimately, what *will* remain of worth? The query continues, the misgiving disturbs us. Unstated, the problems of our maturity are more complex than any which confront youth.

What, in the castings around of our middle years, are we in search of? Many might say, security; some, fulfillment. Is it too much to ask the advancing years that they should show us not loss but gain? To age, should that not be an adventure? Today, thanks to art, fashion, and science, the physical age-terrors are laid low: we need not lose our looks, we should keep our health. Materially, we are most of us taken care of, shored up against any reasonable future by somebody else's foresight if not our own—the economic principle of investment. Capital, the dividend or annuity. So far, so good; in fact, very good indeed. To continue to look well, feel well, and be maintained—can one ask more? Yes.

What of the inner fund? Mind, heart, spirit, what shall *they* have to draw on? Our returns or lack of returns show early; among our contemporaries, already, begin to appear emptying faces, unexpectant eyes. Automatic talk, unconvincing laughter but thinly bridge over the psychic void. Few of us, probably, are not haunted by a picture of somebody left with nothing—the man or woman with no incentive, no joys, no interests, it may seem, no memories. That last pitiful, most common of tragedies, negativity. Old age, while it accentuates this state, can not wholly account for it; seeds were there. Old age excuses it—"So-and-so," one hears charitably explained, "has outlived his (or her) day." That I always doubt, and for this reason: if one has *lived* one's day, it lives on within one. Witness the glow, the authority of great aged people. Only the superficialities desert one.

Good investments don't always bring quick returns. To build up an inner life needs patience, discrimination, and, above all, faith. To pursue essentials may lead one some way off the beaten track. Valuable people are not always easy people to know—they may seem forbidding or inaccessible. Great books, which germinate in the mind, may involve a tussle with one's intelligence. Places which speak to one, little ancient cities almost unheard of, a plateau with a battered solitary church, a landscape with unexpected poetry, lie hidden in the creases of the world, out of reach of the more orthodox tour. One can not say that the test of the worth of things is *always* their aftereffect—when what is to be a lasting impression comes, the moment often is in itself intense. Yet one feels, also: "This I must revisit. It is more than I can take in now." And revisit one does, unfailingly, in memory.

The filling and furnishing of memory is, undoubtedly, one great means of inner resource. Yet one would not look upon memory as a museum—in fact, it refuses to be one, utterly. The charm, one might say the genius of memory, is that it is choosy, chancy, and temperamental: it rejects the edifying cathedral and indelibly photographs the small boy

outside, chawing a hunk of melon in the dust. What one can do for memory is to offer it fair fields out of which to make its gleanings, not compel it forever to choke itself with dusty ephemerality and trash. One can make a friend of one's memory, one can school it; to memorize—a face, a poem, an idea springing from talk, a lovely room, the play of light on a landscape—is a rewarding, voluntary act.

One fallacy injures the name of memory—the idea that living on constant terms with it condemns one to “living in the past.” That could not be less so. The fact is, memory is vitally interconnected with all experience; just as it takes in, it gives out. Lively associations are its language. It is continuity—linking moments, imparting meanings, suggesting comparisons, throwing light. It is an integral part of the fabric of friendship, love—are not our affections like living books, in which each fresh page gains from the one before?

How many of one's choices are instinctive? What is it that leads one, in the first instance, to what will come to seem the predestined friend? Many relationships in life are a matter either of chance or of obligation—family, business, social. There are people one has to know, and does well to like. Quite a number of us, by the middle years, find ourselves occupying a social framework from which it is not easy to step clear; success or established position have their price. Acquaintances tend to run to type—one meets new people, but seldom different ones. There begins to appear to be a set pattern, or formula, for knowing people; one settles down to it—though not, I think, without disappointment and a sense of growing inert and passive. Yet, humanly, miracles still happen, and happen before it is too late. A face arrests one's attention, or something said pierces the surface, becomes significant. One bestirs oneself. The unmistakable signal of a friend is that, from the start, they ask something of one—some greater degree of intelligence, candour, feeling. In return, they may proffer a rich new world.

So much has been said and written about falling in love, so little about the gentler approach to friendship. In this case the dynamism is quieter. Lovers may flash into being, friends are *made*. It is less easy to make friends in middle life: other ties, responsibilities, affections make felt their claims on one. A friend, in fact, has to be worth the making; when one judges a man or woman to be that, one is, I think, usually proved right. It takes some exceptional quality to attract one—in addition, there almost certainly is some mutual interest waiting to be explored, or common sympathy ready to be deepened. A friendship is generally *about* something. And, unlike youth's, the friendships of one's maturity have a tempo and temperance of their own. Times to meet may be brief, few, far apart; but the good overflows, fills up intervening spaces.

Nor, let us remind ourselves, are all friends new friends. To maintain an existing relationship means no less, asks no less, but also rewards no less than to embark upon a fresh one. Something dies in one if, out of inattention, one lets an old friend go. Both to make and to keep friends does take time—but the time is invested in immortality. Inwardly, one need never remain alone.

Books offer illimitable wealth. Their multitude, when one looks back and back, may also occasionally be baffling. “To enter a noble library,” a friend confessed to me, “makes me burst into tears. It's not that I couldn't finish reading all this,

but I don't know where I should even begin.” She was honest. A difficulty of reading is not only selection but continuity—disjected fragments of literature, like torn pages flapping around in a draughty attic, may settle to nothing within one, so go to waste. One may hope to have carried from school or college a general notion of what is classic, of what carries the universal stamp. Most of us have within us potential taste. But taste is not all; there's requirement, there's affinity. Certain books come to meet one, as do people. They speak out to one, they enlarge one, they remain with one. I say, one should read what one enjoys; saying this, I base upon the belief that one can educate, tune higher, experiment with, extend one's inherent faculty for enjoyment. Poetry is less out of normal reach than one's day-to-day trivialities make it seem. Conflict, in the expenditure of our reading time, may arise between “good” reading and what is current. The wish to keep up with what's written today is spontaneous, sociable, and human; to exclude what is “popular” may be snobbish. Should one, all the same, be debarred from the company of majestic imaginations and timeless minds?

There is much to be said for *two* books on hand—one to be savoured slowly, a page a day; the other for recreational reading. Literature, one may recollect, is a whole—a compost being added to continually. Ancient august books fructify what is newer. Experience, yours and mine, is at once individual and general—a clue to your being or mine, an assuaging touch on the soul, or a thought to live by may come from a pen laid down thousands of years ago. And nothing one reads deeply has ever gone—strange are those reassurances, from the depths of memory!

“They flash upon that inward eye which is the bliss of solitude,” Wordsworth said of the crowd of daffodils. With what same benevolence scenes and places return to one. If, as a traveller, one from time to time leaves a little of oneself behind, feels unaccountably heart-rent by the departure from some valley one has only viewed for an hour, or small town where one has only stayed for a night, how one is requited! The film of memory, as we have noted, is intermittent, but oh how dear is that series of pictures it can immortalize. Such pictures, nothing but hurry blurs—let us be lingerers, where we can. Out of a dozen, one place holds out its arms to one; I can't feel its invitation should go for nothing. Great cities have, too, their speaking moments—why should the fountain-filled silence of a square, or the bystreet beneath the cathedral's flank suddenly seem one's own—and one's own only?

Scenes to be dwelled upon, years after, do not lie by necessity off the map. In essence they're seldom exotic; they seem familiar as though already known in a dream. They may connect with childhood—they may indeed be some lost paradise revisited. The aim of travel—whether over the hill or to the extremes of some other continent—is not the *deliberate* collection of mind pictures. Yet that these form themselves, find us, stamp themselves on our hearts is, I am certain, travel's truest reward.... To observe and to love, to learn and reflect, and perhaps even a little to understand—is not this how to travel into the future? The fund built up, drawn on, again renewed. We need much to live by—for live we must.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The Russians showily peeking through the Iron Curtain; and the *New York Times* clicking off words like "genial" in the unexpected midst of reporting East-West encounters. . . . Cosmic dust and synthetic satellites. . . . The exquisite shimmering technique of the Sadler's Wells Ballet dancing again at the Metropolitan Opera House, and the special joy of its choreography, flashed with wit, yet refreshingly uncoy. . . . Aldous Huxley's new novel, *The Genius and the Goddess*, brisk and facile if not altogether believable, with the hero-and-narrator sounding, in spite of his rakish conversation, a little like an earlier Huxley character grown dismally old.

PEOPLE ARE TALKING ABOUT... The TV gag word, "collarbone," applied to a school of camera work that takes in just heads and shoulders, with everybody propelled by a curious legless floating power. . . . *Trial*, a big, dissonant, often impressive movie based on a Harper Prize novel by Don Mankiewicz, which attacks the Communist Party's method of stirring up a *cause célèbre* and its need for martyrs. . . . Columbia's new behemoth record, *The Greatest Moments in Sports*, a run-down on the past thirty years, full of pithy unstudied comments by the famous champions, with none more enchantingly unstudied than Gentleman Jim Corbett's, who said of his own championship, won from John L. Sullivan, "It only shows what a boy can do if he just takes care of himself."

PEOPLE ARE TALKING ABOUT... Jean Giono's newly translated novel, *The Malediction*, brilliantly constructed to show a double iridescence flickering from the incredibly macabre to earthy gossiping irony, and chocked with such lean cuts of observation, as "our really substantial heiresses were carefully kept at room temperature." . . . Eddie Bonnemere's flip, stylized piano playing, especially in his record, "The Man in the Raincoat," fogged with comfortable, cashmere-textured gloom. . . . A new drink, "Monkeywrench," which, by some alien twist of reasoning, is simply a double "Screwdriver" (vodka mixed with orange juice).

PEOPLE ARE TALKING ABOUT... London's unlikely swarm of dragonfly vehicles—glistening red motor scooters with plastic-bubble tops, and low, fast-crawling roadsters on three wheels instead of four. . . . Cornell Borchers and Yvonne Mitchell, the stars of *The Divided Heart*, an uncluttered, honestly tragic movie about displaced children; effectively set in the sad damp villages of winter Germany and Yugoslavia. . . . *The Teahouse of the August Moon*, now translated into fifteen languages including Swedish and Japanese, with one of its latest openings—the first in the Orient—at the famous Kabuki Theatre in Tokyo.

PEOPLE ARE TALKING ABOUT... Ready-mix "hush puppies," the new crush at the lakeside stands in Tennessee. . . . Clemence Dane's enormous enjoyable feather-bed of a novel, *The Flower Girls*, a drifting, heady chronicle of an English theatrical family with more than the usual penchant for temperament, charm, and conversational high jinks. . . . The back-in-the-old-routine fun of the shuffle song, "Birmin'ham," from the Rosalind Russell movie, *The Girl Rush*. . . . This modern beatitude from Secretary of Commerce Sinclair Weeks, "Blessed are they who run around in Circles, for they shall be called Wheels."

MAURICE CHEVALIER (*opposite*), returning to Broadway this month, still ignores time, for he has remained acutely and permanently faithful to his own flirty way with an audience, happy and amorous. To the French he is a national monument—like the Tour Eiffel or the Arc de Triomphe. Forty-nine years ago Chevalier first went on the stage as a song-and-dance man, later danced with that imperishable mantrap, Mistinguett, at the Folies-Bergère. The style he created then, he relies on now. In his two-hour but one-man show in New York, he will sing some new songs, although for the nostalgia claque he will sing again "Valentine" and his tramp number, "Ma Pomme," in which he proves with beguiling lack of logic that even a vagrant can drink his wine regally and tiptoe through the imperial tulips of philosophy.





Givenchy's outer-space hats

Some of the prettiest science-fiction we've seen: the extravagant new hat shapes at Givenchy in Paris. They're not for the timorous; for the woman who's beautiful and/or chic enough to carry them off, they're an exciting new fashion-phenomenon.



Left: Astral tulle—a soft black whirl of a hat (for late day, dinner), flying off to a great tangent at the back. There are certainly earthly influences here, however: the shape is reminiscent of a Kabuki hat; the pink rose is all Paris. In America, at Henri Bendel; I. Magnin.

Above: Other-worldly mortarboard—the academic cap as it might look at the Université de Venus: black moiré velvet and white satin (a late-day, dinner look). Givenchy's very sensible idea here: why shouldn't hats be rectangular as well as round? In America, at Bergdorf Goodman; I. Magnin.

CLARKE



In America:
extended elegance for
**black
velvet**

The finesse of black velvet—here and on the following four pages—extended by a new long slenderness. It's a more supple slenderness, eased sometimes by a fullness which merely inches away from the body. These new dresses (and many of the Paris velvets) might be your choice, of an evening, any evening from now until March—and that longer time span is another new extension for black velvet.

This page: A most beautiful tunic use, this velvet reed. Two-piece costume by Larry Aldrich, of Du Pont acetate and rayon velvet. \$115. Saks Fifth Avenue; Julius Garfinckel. Scalloped satin pillbox by Hattie Carnegie. Wear-Right gloves: Saks Fifth Avenue.

Right: Black velvet—extended in the slenderest two-piece form. Costume by Harvey Berin of Celanese acetate and rayon velvet, about \$90. At Bendel's Young-Timers; Neiman-Marcus; Joseph Magnin.

Velvet in most of the costumes on these six pages: by Martin





Black velvet: extended elegance

Above, left: Black velvet for dinner (but not very *much* dinner, we'd say: this dress is a reed). Shoulder straps, crossed at the front, continuing to a deep back. Day-length dress by Estévez of Grenelle, of acetate and rayon velvet, \$50. At Miss Bergdorf; Frederick & Nelson. The back-swept toque of white feathers, by John Fredericks. *Above, right:* Slender new look of the velvet idea—a dinner sheath, the new dinner length (above the anklebone). By Estévez of Grenelle, of Merrimack velveteen, about \$70. Lord & Taylor; Joseph Magnin. The touch of white fur: a Russian ermine muff by Winter, also at Lord & Taylor. Below this longer short skirt: Delman sandals. *Facing page:* Smartest sort of a theatre coat, now till March. Thickly-embroidered black velvet shaped to a slight, slow fit with an inched-out stiff fullness below the hipline. Beautiful over more velvet, a slip of satin. By George Carmel of Estron acetate and rayon velvet, \$225. This and the Weiss bracelet: Henri Bendel.





HORST

Black velvet: extended elegance

Above, left: Black velvet, sparse and beautiful—a day-length dress bare enough to wear from now till, say, the middle of March. This has one of those pretty-across-a-dinner-table décolletages: a scoop in front and, at the back, a deep V. By Eisenberg, of acetate and Du Pont rayon velvet, \$50. Rosette Pennington; L. S. Ayres; Dayton's.

Above, right: A mere slip of black velvet, this close, high-necked dress—and a wonderfully understated look for theatres, restaurants, all winter long. Day-length dress of acetate and Bemberg rayon velvet; by Eisenberg, \$60. At Rosette Pennington; L. S. Ayres; Dayton's. Added, and alluring, touch: this sizeable muff of white ermine.

Facing page: Black velvet, here specializing in shameless flattery, with a beautifully scooped décolletage, a thread of satin across the fluted bosom. By Mollie Parnis, of acetate and Avisco rayon velvet, \$90. Best's; Hutzler's; Hudson's. White feather pillbox, by Irene of New York. The eight-button length gloves by Kislav; Best's.





The deep-set beret— Paris news

Left: This is how it applies to berets—the Paris news of deeper hats, of much more hat per woman. This is Dior's full-bodied beret set low on the forehead, and designed to put a beautiful new emphasis on the eyes (that's one reason why the new hat-form strikes us as enormously appealing). The beret here: brown tweed with a badger brush. Dior showed it with a suit of the same fabric; earrings of carved wood. The hat, in America, at Henri Bendel; I. Magnin.


The dash of fur— news everywhere

Right: Fur-trimmed coat with a new, nonchalant ease, simple as a sweater—wonderful daily coat for the city, travels. Completely fur—the deep-set hat in the picture. Coat of black-on-brown Stroock tweed, with black-dyed Afghanistan Persian lamb, by Ben Gershel, about \$265. The coat, and the Wear-Right gloves, at Bergdorf Goodman. Coat, also at Hutzler's; Hudson's; I. Magnin. Emme hat. Gold-and-diamond jewels, David Webb. Lipstick by Beauty Counselors: "Strawberry Festival."

HENRY CLARKE

PENN





JAZZ

Jazz with a fashion application

It's Helena Rubinstein's new idea to put "Jazz" into make-up—so she's made a lipstick of that name. Here it is, accompanied (on the clarinet) with "Wear-With-All-Red" nail enamel.

Comment: colour, excellent—it checks with the new fabric shades (brown, blue, green, red...). Fingering correct, too checked with Local 802.



Newport Jazz Festival: Mrs. Louis Lorillard (far left), cofounder of the festival.

DOSSIER

Right now is the full rolling middle of the Second Jazz Age, a date determinable without reference to calendars, glaciers, or atomic power. The First, naturally, came in with World War I, face paint, and the John Held, Jr., figure. As far as historians can tell, sitting so close to the music, the Second started just after World War II with bop, which at first shocked jazzmen coming home from overseas, and later, in varying degrees, took them over. Although bop is now almost dead, its live successor, cool jazz, reveals intimations of its immortality. On these and the next four pages—spanning both Jazz Ages—are eighteen of the great stylists, hot and cool, who made them.



THE LATE KING OLIVER (above) and his band came out of the barrel houses of New Orleans where he won his royalist nickname by blowing the cornet louder and harder and longer than the competition. In 1918 he exported his band to Chicago, starting the buzz that later touched off Chicago style.

DUKE ELLINGTON AND LOUIS ARMSTRONG (right) are the living links—the brain boys—that join old hot-style jazz and the new cooled kind. Both showmen with a fine sense of la-de-da, they are otherwise flat opposites. “Satchmo” (short for Satchel-mouth), a low-to-the-ground, barrel-shaped man of 55, sends out every jigger of energy in the great swollen notes of his trumpet and his chokey, buried-alive voice. With the Duke, a six-foot-one-inch length of elegant languor, everything seems effortless—his wit-slashed sweet talk, his gorgeously wicked wa-wa blues. When they ran through “Do Nothin’ Till You Hear from Me” for Vogue’s photographer, it was—although they are exact contemporaries—their second joint performance in the history of jazz. Asked when they first met, the Duke broke into a swinging vamp-till-ready: “Louis was my inspiration.”—From Louis: “I was just a newsboy then.”—Duke: “I went into the Cotton Club in 1927; I’ll never forget that year. I was only five years old.”—Louis: “Yeah? Who played Ellington?”





KAI WINDING AND J. J. JOHNSON (above) pair their spruce, understated trombones ("just plumbing") against a backing of bass, drums, and piano. Johnson, one of the greatest of the bop trombonists, first met Winding while working with Count Basie. RUBY BRAFF (below), squat, green-eyed, and gabby, plays an eclectic revivalist trumpet, leaning pleasantly backward into New Orleans style. As a child, he wanted a saxophone, but his mother, looking the matter over, said, "Better get him a small horn."



JAZZ DOSSIER

continued

MARIAN AND JIMMY MCPARTLAND (right) stand for coexistence in jazz, with Marian, a witty, clean-lined pianist, all for modern; and Jimmy, a cornetist, strong in the Bix Beiderbecke-Chicago-Dixieland tradition. They met during the Battle of the Bulge when Marian was entertaining troops.



POUSETTE DART

Historical links
by city
and
decade



THE MODERN JAZZ QUARTET (above) plays fine-boned chamber jazz in a soft, supple, and nicely contoured style which won them last year's top place in the *Down Beat* Critics Poll. John Lewis, the Quartet's pianist and mastermind, who looks like a well-adjusted Othello, is called by the others "Sir John." (They say: "Everything's cool, Sir John.") Three of the Quartet—Lewis, Percy Heath, the bass player, and Milt Jackson, the vibraphonist—once worked with Dizzy Gillespie's bop band. Their drummer, Connie Kay, came from the band of Lester Young, who gave cool jazz its pared austerity.

THE ORIGINAL DIXIELAND JASS BAND (left) set the starting line of the First Jazz Age when they came from New Orleans to New York

in 1917, then toured Europe, tootling gaily through such durable gems as "Clarinet Marmalade."



BIX BEIDERBECKE (left), Chicago's folk hero of twenties jazz, played a brilliant, poignant cornet ("Davenport Blues" and "In a Mist"). In 1931, he died at age 28. As a horn man, Bix's biggest trouble was his pivot tooth which fell out regularly; wherever he played, the band spent time hunting the tooth so Bix could blow.

BENNY GOODMAN'S BAND (right), fronted by his own ingenious clarinet, set up the biggest rollers in Swing, a 1935-40 style compounded of New Orleans, Chicago, and Kansas City, and named for the 1932 Ellington song, "It Don't Mean a Thing If You Ain't Got That Swing."



ROY ELDRIDGE (left) with Lester Young, Charley Christian, and others, began in the 1940s the tapering process that led first to bop and later to cool.

CHARLIE "THE BIRD" PARKER (right) took bop out of the gag category (green berets, dark glasses, and goatees) when he limbered up old jazz forms, adding new colour, but maintaining restraint. He died last spring in New York, a major jazz idol of the 1950s.



5-INCH SHELF OF JAZZ HISTORY ON RECORDS

By Barry Ulanov

These thirty-seven records, all long-players, give a chronological run-down of peak performances in jazz from 1917 to 1955.

THE ORIGINAL DIXIELAND JASS BAND.

10" Label "X" LX-3007.

The first of the jazz bands to reach records. These sides, made in 1917 and 1918, offer a fair introduction to the sound of jazz in its cradle days in New Orleans.

JELLY ROLL MORTON: *Jazz Started in New Orleans.*

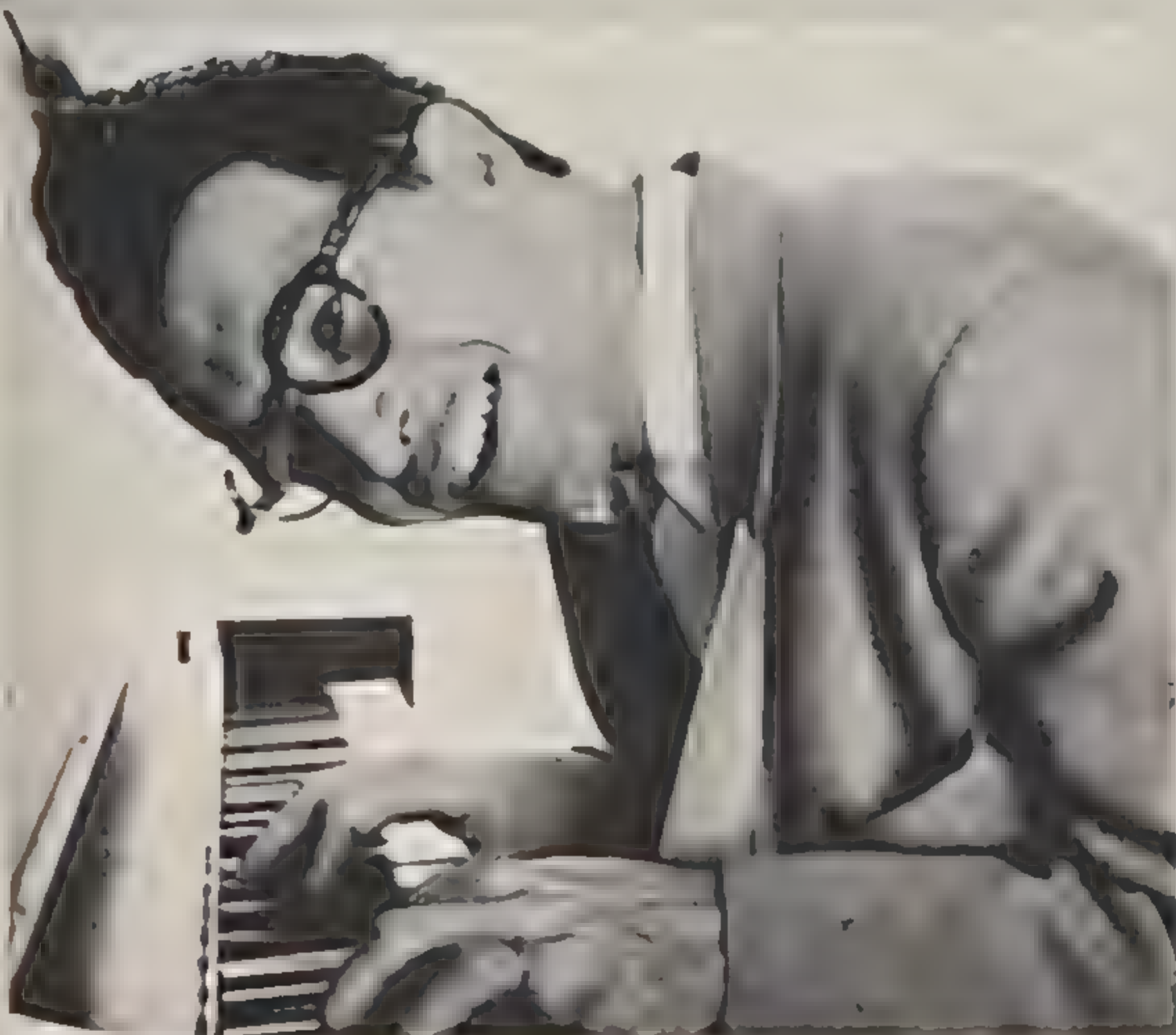
12" Circle 14001.
A reconstruction, part fancy and part fact, by one of the founding fathers who sometimes exaggerated his own importance in jazz but preserved much of the early atmosphere in his narrative and his piano illustrations.

LOUIS ARMSTRONG: *The Louis Armstrong Story.*

Four 12" Columbia ML 4383-6.

The indispensable introduction to jazz and to one of its greatest figures, with suitable assists and asides by Kid Ory, Earl Hines, Don Redman. Mostly middle twenties.

(Continued on page 167)



DAVE BRUBECK (above), an amiably plain-faced young man with a great wide-jawed grin and black-rimmed spectacles, occupies the hottest corner of the "cool tenement." A former student of the classical composer, Darius Milhaud (left), Brubeck has a flexible steel-

structured style of improvising that charmed the audience at the Newport Jazz Festival this summer, where he was the only one of the young cool artists who brought listeners sprinting down to the bandstand. Part of the success of Brubeck's quartet hangs undoubtedly on Paul Desmond, another lanky charm-boy, whose alto saxophone keys into Brubeck's piano playing as deftly as an electronic eye. Dedicated and almost painfully serious, these two are the big-money boys of far-out jazz.

"Wailing"

is the 1955 jazz word for playing superbly; the new equivalent of "really swinging."

CHARLIE MINGUS (below), a handsome, solid-looking man of thirty-two, with a deep, fast, broody voice, is the greatest bass player since the late Jimmy Blanton, who first took the bull fiddle out of the thumper class and made it a solo instrument. Mingus has continued and elaborated this, lighting up bass music with his sweet, powerful, subtle touch, his long free-flowing line. Part of the Mingus technique depends on his revision of old fingering systems, a change comparable to Andres Segovia's broadening of the guitar's scope. On a recent LP with Thad Jones (page 126), he explores, with a prickly flow of fresh ideas and luxurious muted nostalgia, the old joys of "Get Out of Town." In unconscious proof of jazz evolution, Mingus said recently: "I could always hear everything Duke did."





FOUSETTE-DART

Good evening blues

Photographed above at Birdland in New York, observing pianist Count Basie, are two young and pretty New Yorkers, Mrs. Albert Hildebrandt and Mrs. Samuel Peabody. Their fashion notes: two cool blue notes—short dancing dresses in tones of blue satin, beautifully shaped and skirted. Mrs. Hildebrandt (left) wears an ice-blue silk satin dress by Mollie Parnis, the skirt draped to back fullness. About \$125 at Bloomingdale's. Mrs. Peabody (right) wears a peacock-blue dress by Filcol, long-moulded, made of a silk and Estron acetate satin. About \$60 at Bloomingdale's; Burdine's; D. H. Holmes. *About Count Basie:* He made the jazzmen's *Almanach de Gotha* in the thirties with Kansas City style swing (his famous "One O'Clock Jump," for instance), plays now a genial, gently ornamental compromise jazz. His sidemen "all play modern." Among these is Thad Jones (shown at the left, below), a thirty-two-year-old trumpeter whose tone is big and shapely with a deep layer of honest muscles so well disguised that bassist Charlie Mingus once said: "You think he's kidding, you keep waiting for him to miss."



Thad Jones: "This cat doesn't goof."



On piano at Birdland: Count Basie, bracketed by Mrs. Albert Hildebrandt and Mrs. Samuel Peabody

WHERE THEY PLAY JAZZ

NEW YORK:..... Birdland, Basin Street, The Embers, Metropole, Jimmy Ryan's, Hickory House, Eddie Condon's, Café Society, Café Bohemia, Minton's Playhouse, Confucius Restaurant, Childs in Times Square.

PARIS: Club St.-Germain-des-Prés, Vieux Colombier.

LONDON: ... Humphrey Lyttelton's, Studio 51, Club du Faubourg.

STOCKHOLM: National (a dance hall).

CHICAGO: Blue Note, Beehive, Preview, Stage Lounge.

LOS ANGELES: The Haig, Tiffany, Jazz City, Castle Restaurant, The Strollers (at Long Beach), The Lighthouse (at Hermosa Beach).

SAN FRANCISCO: Black Hawk, Downbeat, Hangover, Fack's, Tin Angel.

BOSTON: Storyville, Hi-Hat.

PHILADELPHIA: Blue Note, Music City, Showboat, Pep's.

DETROIT: ... Rouge Lounge (River Rouge, Michigan), The Crest, Crystal Show Bar.

CLEVELAND: ...The Loop, Cotton Club.

MINNEAPOLIS: The Flame Room.

COLUMBUS, OHIO: Grandview Inn.

WASHINGTON: Patio, Blue Mirror.

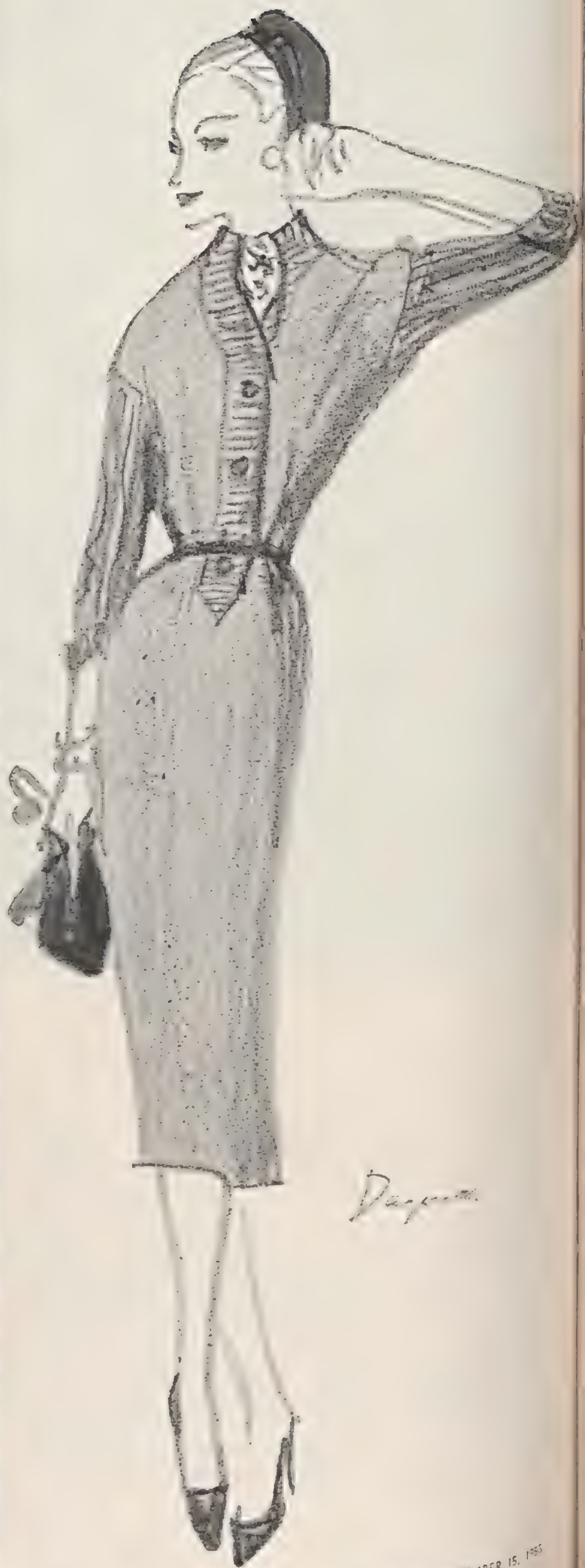
BALTIMORE: Comedy.

TORONTO: Town Tavern, Concord, Colonial Tavern.

NEW ORLEANS: Safari Lounge, Melody Lane, Sahara Lounge. (Although Bourbon Street is still the jazz belt in New Orleans, the best music often goes on between discouraging strip shows.)



HORST



Dagmar

VOGUE, SEPTEMBER 15, 1955

Knitted look: new day look

Nearly any fashion situation, country to deep-city: covered by the new versatility of knitted clothes. Here, five for instances, to show the new daytime status of knitted fashion; new wearability—with softened details of ribbing, satin, fur.

Photographed, far left: Late-day coat: black satin banding a knitted look (ribbed black wool). By Spectator Ltd., about \$155. This, the long gloves by Alexette Bacmo, Richelieu earrings: all at Lord & Taylor.

Coat, also at Joseph Magnin. Swan-feather pillbox from Mr. John.

Sketched, facing page: Knitting for the woman who may not have thought of it: a navy-blue wool shirt dress that's a case in point of the new wearability of knitted fashion. The skirt, though slender, is easy; the top is softened by wide ribbing, a loose, sporty collar. By Kimberly, about \$60. Saks Fifth Avenue; Neiman-Marcus.

Sketched left, this page: Town coat of black Anglo wool (loomed, though looking nicely knit). By Frank Gallant, about \$130. Best's; Neiman-Marcus.

Sketched below, left: The easy knitted costume, a simple jersey sheath dress with a pretty high-slashed neckline. The coat: heather-grey wool alpaca, sleeved and rimmed with knitting. Both by Heatherlane.

Coat, \$35. Sag-No-Mor grey worsted jersey dress, \$23. Both at Best's.

Sketched below, right: A strong coffee-brown coat and skirt of Anglo wool loomed to look like knitting. The coat's doubly smart—having a collar of leopard and sealskin. Costume by Rafi, \$175. Arnold Constable.





The London line

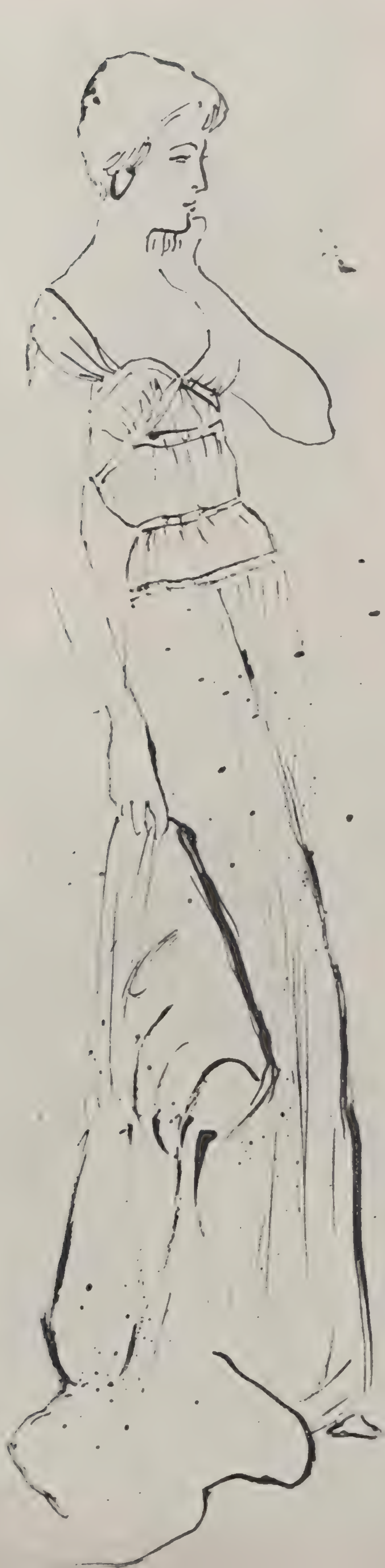
There are strong fashions, this autumn, that have sprung simultaneously from the high-fashion-brows of Paris, London, New York. This is the line London takes in three new international fashions: the enormous importance of fur touches, fur trimmings for suits and coats; the knitted look; the cape. *Norman Hartnell* (this page, left) shapes a suit of charcoal-grey tweed, gives it a high V collar of black Southwest African Persian lamb; further furs it with a crownless casque and a tremendous muff, both of Persian lamb. *Digby Morton* (this page, below) designs the ultimate sweater dress, knitted in the Aran Islands of unscoured, off-white wool, belted with pigskin, and pulled over a sleeveless shirt of brown and orange Paisley cotton. In America, at Altman's. *Charles Creed* (facing page, left) puts a short, very snappy cape over a slender black wool costume—the slip-fitted jacket detailed with black braid, a black silk stock muffling the throat. The hat—a heavy-headed casque of scarlet felt. *Hardy Amies* (facing page, right) gives the fur-trimmed coat a handsome welcome home to fashion, makes a lightly fitted black wool ottoman coat, shoulder-deep in Persian lamb. In America, at Simpson's of Canada.





VERNIER





Encl 56

London *continued*

By night, the great London dressmakers—always masters of ceremony—stick to their line of making beauties of women, making long grand dresses that imply (and improve) a fine figure, a lovely complexion. *Mattli* (facing page, left) makes a dress of fog-grey, fog-soft silk jersey, the high bosom and long body bound with grey velvet ribbon, everything liquid and pleated. *Ronald Paterson* (facing page, right) makes another true beauty, a dress of pearly grey silk jersey, its marvellous quiet moulding owed to a Grecian urn. *Victor Stiebel* (this page, below) makes, for evening in a cold climate, a costume to comfort and command. The dress, a swathe and float of ivory silk chiffon. The comfort: a little cardigan of ivory cashmere, covered and sashed with chiffon, bound with beige velvet, buttoned with rhinestones. In America, at Gimbels. *John Cavanagh* (this page, right) makes a new dinner longitude of black velvet, with a slinky tunic, a surprise bit of back-blousing.

VERNIER





At the Bal Niscemi chez Carrère, Mlle. Irmeline de Fleurieu in a pale-beige satin column by Patou, Norwegian blue fox.



At the ball she gave for her two daughters: Princess di Niscemi, here with M. Edouard Bonnefous. At her left, Marquis de Belleville.

Season's parties summed up—

FRANCE, ENGLAND,
AMERICA

Some of the parties were *al fresco*, some were held indoors, and some encompassed both simultaneously (as, for instance, the London party that Lady Glenconner gave for her enchanting débutante daughter, the Honourable Emma Tennant—the dancing went on in a huge tent lined with gold and white wallpaper). Some of the parties were commemorative (the Breakers Ball at Newport, marking the 175th anniversary of the landing of the French fleet). One party honoured a horse (the party Mr. and Mrs. William Woodward, junior, gave to celebrate their famous Nashua). And one party even celebrated a tree-that-wasn't-there—the *Bal du Grand Arbre* took place at an outdoor dancing place in the Paris suburb of Robinson “in remembrance of a famous tree of that locale,” a tree so large that it once held a dance floor and restaurant in its arms. Some of the parties were simply parties—and were given simply for that reason. But all brought out a delicious covey of big party dresses. As it turned out there were (Continued on page 173)



Right, Countess Dolores Furstenberg, in a pink ribbon lace dress from Balenciaga. At her right, her fiancé, Mr. Patrick Guinness; at her left, Count Fabrizio Rossi Longhi.



At their party, the Bal du Grand Arbre, M. and Mme. Miguel de German-Ribon, Duchess de Mouchy, Duke de Mouchy, Countess de Ganay, Mme. Michael Carcano, M. Michael Carcano, and Count de Ganay. All four hostesses wore identical dresses of printed taffeta designed for them by Countess de Ganay.



Miss Doon Plunket, wearing flowered silk organdie; with her, here, Prince Jean Caracciolo.



Rose-dotted organdie from Fath: choice of Baroness Jean de l'Espée. With her here, M. Quirno Laval.

PARTIES IN FRANCE

DE MORGOLI



Scene at left: the Bal d'Herbement. Countess d'Oncieu wears a dress of ruffled tiers, from Maggy Rouff. With her, Mr. Cecil Everley.

Scene, both pictures at right: the Bal Bouilhet, birthday party for Mlle. Nathalie Bouilhet. Mlle. Victoire de Montesquiou Fezensac dancing here with M. Pierre Celeyron.



Wearing white piqué with a black chiffon bertha: Marquise de Tracy.



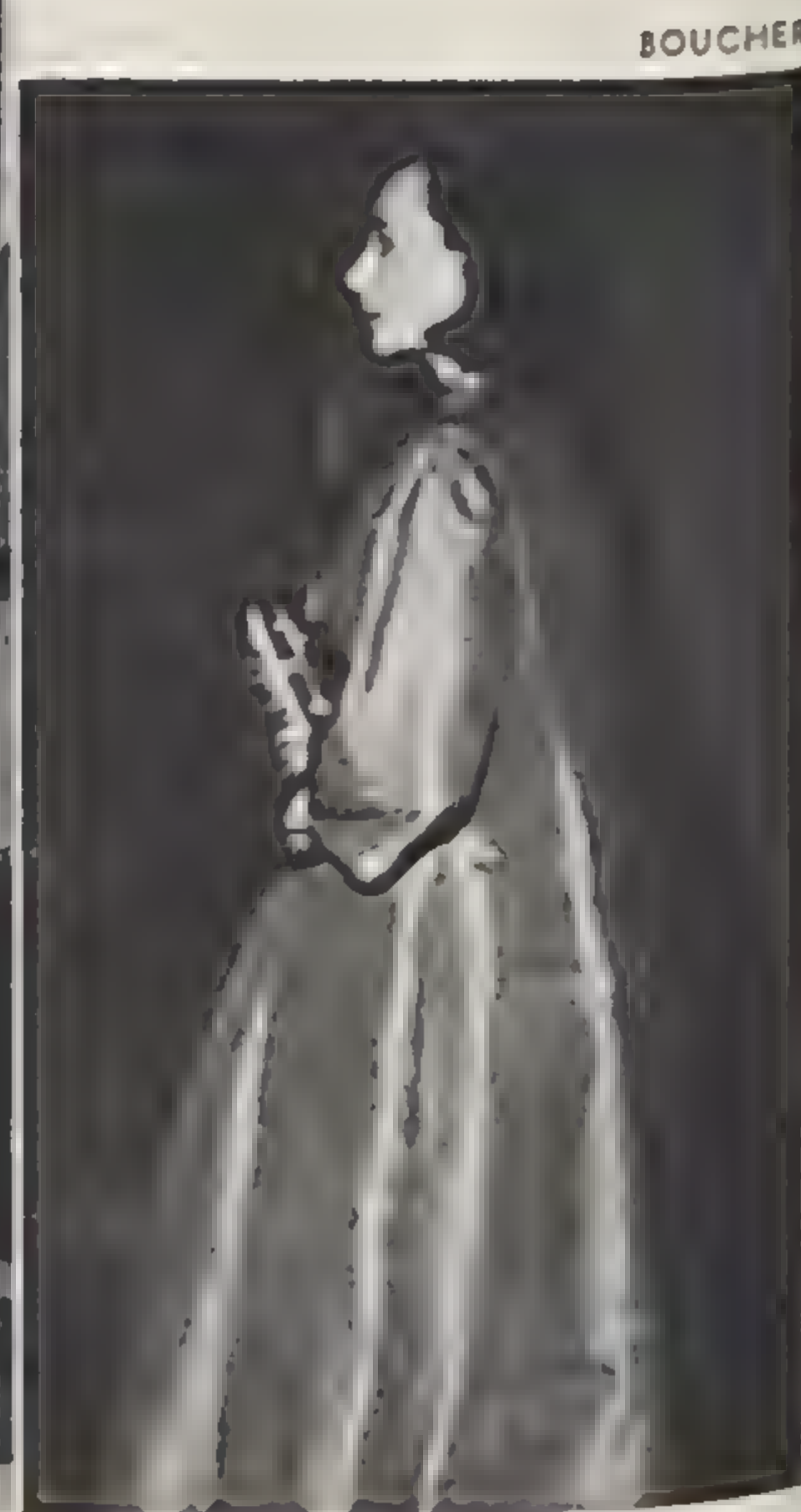
FRENCH PARTIES *continued*



At Baron de Redé's party: foreground, Mlle. Cécile de Rothschild; standing, Mme. Georges Emmanuel, in a long dress of rose lace from Dessès, and Marquise de Ravenel in a short dress of white guipure from Fath.



Miss Francine du Plessix, Count Peter Salm, at the Bal Redé. Miss du Plessix's dress, chiffon mutations from beige to pink, from Dessès.



An American at this season's Paris parties: Mrs. John Huston (her coat, gold lamé, from Balenciaga).



Arriving at the Bal Redé, the Duke and Duchess de Brissac.



Dancing in white satin and white tulle: Mlle. Maria Elena di Rovasenda.



A party at Maxim's: Baroness Roland de L'Espée, with M. Raoul Malard, M. Pierre Champin.



Dancing at Laurent: Viscountess Bouquet des Chaux, in a short dress of white point d'esprit, from Balenciaga.



PAULEY



At the Breakers Ball, Mr. and Mrs. Hayward Manice. (Mrs. Manice's dress, white chiffon with a chiffon stole attached, from Bergdorf Goodman.)

AMERICAN PARTY

The young John Barry Ryans at Newport, Mrs. Ryan wearing a narrow taffeta dress, long emerald earrings; her dark hair pulled back in a coarse black net.



Mrs. William Paley and Mr. John W. Russell at the Breakers Ball—Mrs. Paley's long, narrow sari dress in white and gold, from Mainbocher.



The William Gaynors, Southampton visitors at Newport. Mrs. Gaynor in a flame taffeta coat over white lace, from Lanvin-Castillo.

ENGLISH PARTY

DE MORGOLI



Elsa Maxwell's party at Laurent: long dresses predominated.



Marquise de Lévis-Mirepoix in a dress of white-dotted rose organdie, from Fath; at her left, the Duke de Brissac, the Maharani of Jaipur; at her right, Count Antonin de Mun.



The Duchess of Argyll and Duke Primo de Rivera, Spanish Ambassador, at the party given for the Duchess' daughter, Miss Frances Sweeny.

The débutante: Miss Frances Sweeny at the party given for her at Claridge's.





Taupe satin brushed with fur

These are non-routine fashions—fur-touched taupe satins—distinguished and individual. We think they are among the prettiest late-day looks around; they give a sort of bloom to the wearer and to the room she is in. It's something beyond fashion, this look—something very much her own. *Facing page:* Glittering understatement of fashion—gently tailored taupe satin worn with a fitch beret, a mink jacket. Low-waisted dress (with the look of a dinner suit) of Avisco rayon and silk satin; by Ben Barrack, about \$60. Bonwit Teller; Famous-Barr; Dayton's; Neiman-Marcus. Beret: Irene of New York. Diamonds-in-gold from Verdura. The glowing complexion (not put in the shade by satin), treated to Germaine Monteil's new Superglow solid face powder. Scene: Hotel Ambassador, New York. *This page:* Late-day fashion news here: the colour, taupe; the cut, a mere slip; the fur, a smart collaring of pale ranch mink; the fabric, satin. (It's the new Orlon-and-silk satin that doesn't turn shrinking-violet at the first sight of water.) The fur-collared dinner suit, by Arlene Norman in junior sizes, about \$85. Lord & Taylor; Hudson's; Joseph Magnin.



New stocking choice: brown

Four stockings that follow (beautifully) the fashion for brown—and lead in a fascinating new direction: namely, toward a special new kind of stocking darkness. It's semi-darkness, really; this subtle shading of brown that thins to almost nothing on the leg, leaving a delicate trace of veiling, moulding, tinting.

At left: Dark and delicate and meant for black-brown mixtures, polished brown fabrics: the shade Belle-Sharmeer calls "Diamond Mink."

At right: On the dark taupe side, delicious with same, "Brilliant Brown" by Hummingbird.

Good with soft, deep browns; black, too.

At left:
To wear with wine-brown, plum-brown, and with red (when the shoe is brown): "Paris Brown" stockings by Christian Dior.

At right: The golden one among the browns: Mary Grey's "Jazz," wonderful with amber, camel's hair, any golden brown.

Everywhere here: Announcement of the return of a bracelet that's almost a fashion-legend—the three-strand, diamond-clasped bracelet of the twenties, here in copies that would fool a second-storey man. These, and all other bracelets here, by Castlecliff, at Altman's; Hutzler's; Harzfeld's; I. Magnin. The nail enamel, in every case, by Revlon.

New lights: a choice of height

In the ascendant, these new kinds of jewellery lighting. For instance? Rhinestone collars dazzling at a new altitude (see the top of this page), a brilliant barrette clasped upon a smooth upswept coiffure, a full-watt bracelet that heightens interest per costume. All this jewelled accessory news, from the evening shoe (and the new stocking for it) to the barrette: good illustrations of fashion individuality.

1. Rhinestone turtle neck, a case in point of jewellery's new height. To wear? Perhaps alone—no earrings—with a rather Edwardian ball dress, new sixteen-button gloves. Weiss choker, \$20*. Altman's.

2. Rhinestone bracelets with a precise and delicate construction more often seen in necklaces. Bracelet of stones in triangles, \$10*. Graduated round-stone bracelet, \$6*. Both, by Bogoff. De Pinna.

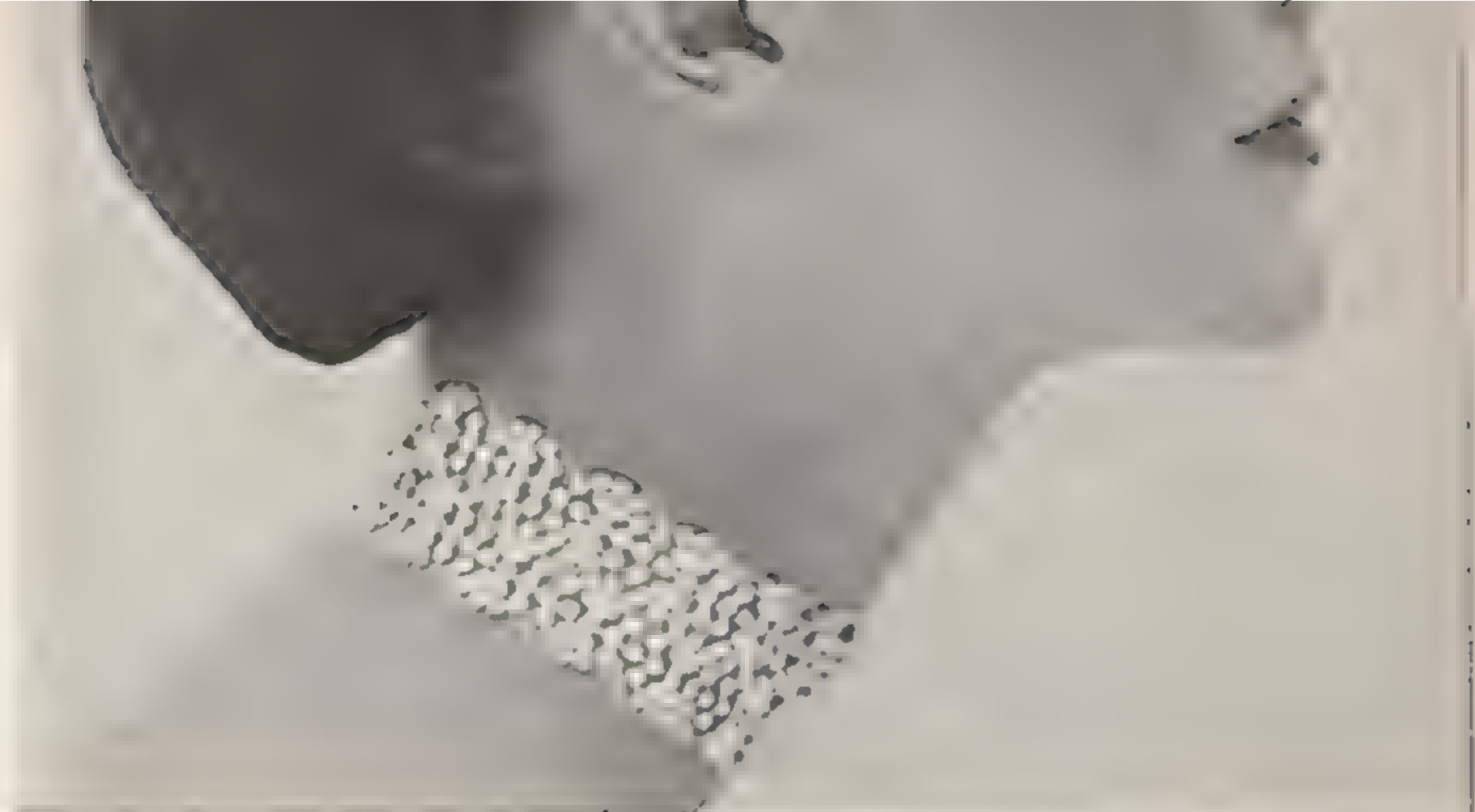
3. The only daily jewel shown here: a handsome lipstick case of textured gilt. Designed by Van Cleef & Arpels for Revlon. \$1.75*, including a metal-encased lipstick refill for case. Saks Fifth Avenue.

4. Rhinestone chokers to wear at a new, dazzling altitude. Round-stone necklace, \$15*. Marquise-cut and round stones, \$21*. Both, by Eisenberg: Henri Bendel.

5. Two of the new authentic-looking bracelets. Emerald-cut lattice of rhinestones, \$45*. Round rhinestones, \$28*. Both by Eisenberg: Saks Fifth Avenue.

6. One of the new black and white evening shoes: an opera pump to wear like a jewel—perhaps the ornament for a white chiffon ball dress. Black Venetian lace appliquéd to white silk satin. By Delman, \$38. With it here, the new opera-pump stocking—the heel reinforcement made so shallow that not a flick of it appears over the shoe's rim. Stockings, by Bryans.

7. Topmost jewel: an evening barrette, rhinestone leaves. By Singer, \$3*. Best's.



1. Evening light: new height



2. Perfected settings for bracelets

3. Jeweller's lipstick case

4. Rhinestones in the ascendant



5. Evening bracelets, new pairing

6. The black and white evening shoe; new opera-pump stocking



7. High brilliance: barrette

*PLUS TAX





The \$84 glove wardrobe

Might be the best-spent \$84 in your current fashion-life, in terms of finished chic. These have the new elegance of unstitched backs, plus a calendar of correct lengths. All are white or a shade of brown; all have been chosen for a special place in the wardrobe. And all will be smart as long as they last (they'll last a long, long time; amortize \$84 over several years).

Above: White 16-button glacé kidskin—glove for décolleté evenings. By André David, \$13; Milgrim. Gilt wicker compact by Evans, \$4*. Bergdorf Goodman.

1. Cocoa-coloured gloves of doeskin-finished lambskin; little wrist-length pull-ons, the smart suit glove, correct with any colour. Stamped washable; by Superb, \$6. These and Bergère bracelets; Bonwit Teller.

2. English leather—doeskin-finished lambskin in a creamy chamois colour; this length, this colour, luncheon through late-day. Stamped washable; Wear-Right, \$6; Coro bracelet, gilt, rhinestones: Bloomingdale's.

3. Curry-coloured doeskin-finished lambskin; particularly good with grey; spicy accent with black, green, or dark brown. Good with long or $\frac{7}{8}$ sleeves. Washable Kislavs, \$12.50; Marvella pin: all from Best's.

4. Deep brown Boxlav gloves—this length, this glacé finish, a new addition to countryside or travel tweeds, whatever their colour. By Kislav, \$13. Two widths of gilt chain bracelets are by Monet. All from Best's.

5. Pale, creamy doeskin-finished lambskin—an English leather. Wonderful news for the new taupe satins; with almost any late-day, little-dinner dress. Stamped washable; by Wear-Right, \$11. Trifari bracelets, new braids and markings of gilt. All: Bergdorf Goodman.

6. Deep brown kidskin, a delicate afternoon glove smart to wear crushed below a $\frac{3}{4}$ sleeve, by Aris. \$9. Rhinestoned gilt bracelet by Coro. All: Lord & Taylor.

7. White kidskin gloves, 12-button length. Washable—and as satisfying a glove as a woman can own for big and little evenings. By Kislav, \$13. The pin feigning diamonds and emeralds; rhinestone dome earrings; all by Kramer. Gloves and jewellery: at Best's.

*PLUS TAX



1

2

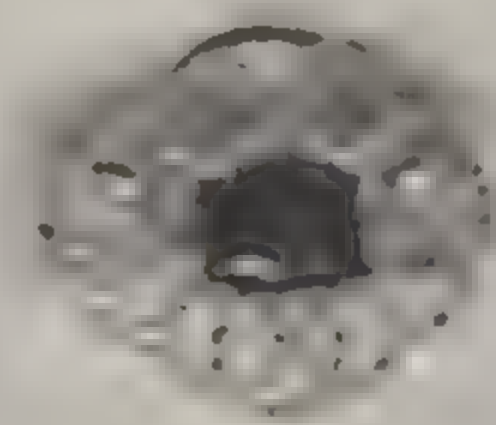
3

4

5

6

7



As individual as you can make it—



EASY TO MAKE VOGUE PATTERN 8721
*Above, the furry black coat, dressed
for evening with a brilliant bib of rhinestones,
chandelier earrings,
long white kid gloves,
and a black satin bag.*

Easy to Make Vogue Pattern wardrobe

PRIGENT



EASY TO MAKE VOGUE PATTERNS 8722 (overblouse) and 8626 (skirt)

Right, Easy-to-Take bag to buttress the wardrobe: a big buckled handful of black calfskin, by Milch. \$65 plus tax, at Henri Bendel.



One sure way to make fashion your own is to make it yourself—and even a novice with a needle can produce the Easy to Make Vogue Pattern Wardrobe shown here and on the next two pages. The warm heart of the matter is a wonderful black coat—to be made of a fine new fabric, a Dynel-and-Orlon fleece with a silky furry pile. Its company: two all-day and two late-day costumes, all keyed to a black-and-white colour plan and all good fashion. There's a two-piece overblouse dress to make of black wool jersey, the slim skirt compatible with every separate top you own. There's a new slip-sheath dress to make of black-and-white tweed jersey and to belt or not, as you see fit. Then for late afternoons, dinner, theatre—a sheath costume shaped to show an exotic fabric, Paisley-printed cotton velvet. And for big proceedings, P.M., a rather bare, bouffant short costume to make of black wool jersey (evening wool is good news this year).

The result: *almost* all wardrobe needs met. The fashion sewn in: a beautiful and individual maximum. The dress-making skill required: a decent minimum. The time involved: surprisingly little. We clocked a representative home-couturier, and found that the fool-the-eye-fur coat can be finished in two days of steady sewing time—we'd consider this a week end well lost. Then each of the other items should be easy to make in a couple of leisurely evenings. *Facing page:* Vogue Pattern 8721, the furry coat, Easy to Make—note the raglan shoulders, no buttons or buttonholes. Make it of Hanora's new Dynel-and-Orlon fleece; line it with black and white striped silk taffeta. (Two sewing suggestions: the pile of this fine false-fur is so deep that it may be easier to pin and cut the fabric on the reverse side. And be sure to steam the finished coat; it can not be pressed with an iron.) The pretty et cetera, in the large picture: a white mink cap with a jewelled tab, by Emme; short white pigskin gloves by Superb; golden jewellery by Marvella. *This page:* Overblouse dress with the new slow (not quick) fit, to be built from Easy to Make Vogue Patterns 8722 (the blouse) and 8626 (the skirt), of black Heller wool jersey. The skirt should be lined with crêpe or taffeta, to keep its slender shape. The scenic surroundings in the large picture: a very racy bag of black-and-white ponyskin, by Katten; a white velours cloche, black-arrowed, and black-stitched, by Emme; golden jewellery by Bartek; gloves by Superb. *For back views, sizes, and yardages, see page 174.*

Vogue Pattern wardrobe

continued

Here—as individual as you can make them—are three more parts of the Easy to Make Vogue Pattern wardrobe, planned to cover most day and evening contingencies, and to take cover under the furry black coat on page 144.

This page, above: Very good-looking and very good fashion—a late-day sheath costume to assemble from Easy to Make Vogue Patterns 8716 (the blouse) and 8661 (the skirt). Use a handsome new Paisley-printed cotton velvet by Cheney—black and white, scrolled with touches of gold and pale blue-green. Wear it to a cocktail party, on to dinner, with a white satin cap by Gage, a satin clutch bag by Ingber; pearly bib, earrings, bracelet by Marvella; Kislav gloves.

This page, below: The wool evening costume, to build from Easy to Make Vogue Patterns 8716 (the bare top with shoe-string straps) and 8723 (the short belting skirt). Use Heller black wool jersey, and wind the waist with a white satin cummerbund. (This one, by Colony.) The skirt should be lined with black taffeta. (A word to the wise dressmaker: before marking the hemline of a flaring skirt like this, it's a good idea to hang up the skirt for at least twenty-four hours, to let the fabric stretch as much as it will.) The black satin opera pumps in the picture are designed by Capezio.

Facing page: Vogue Pattern 8720, Very Easy to Make—the new slip-sheath dress, to make of tweedy black and white Sag-No-Mor worsted jersey; to belt or not, according to your notion of what's fit. We show it here waisted with a white kid watch-fob belt by Midtown. (Suggestions to the sewing hand: it is important that the top stitching at the neckline be absolutely straight. One way to insure this is to baste the neckline with thread of a contrasting colour, before you stitch; then your eye can easily judge the straightness of the line. Then to be certain of perfection with this new non-fit, it's smart to have a complete “basted” fitting before you go near the sewing machine.) In the environs, in the large picture: a magnificent zebra-striped bag of hair calf, by Katten—more than a fur touch, a fur wallop.

For back views, sizes, yardages, turn to page 174.



EASY TO MAKE VOGUE PATTERNS 8716 (the blouse) and 8661 (the skirt)



EASY TO MAKE VOGUE PATTERNS
8716 (the blouse) and 8723 (the skirt)

RUTLEDGE



Above, smart sharp note for the Paisley sheath—black satin opera pumps, fanned with rhinestones. \$25 at Andrew Geller. “Rose Beige” stockings by Noldé.

PRIGENT



VERY EASY TO MAKE VOGUE PATTERN 8720

Other good company for the slip-sheath dress:

Left, fawn velours cap by Gage; \$13, at Bloomingdale's.

Right, honey-coloured calfskin bag by Rolfs; \$25 plus tax, at Best's.



t e x t u r e

the new personality in shoes

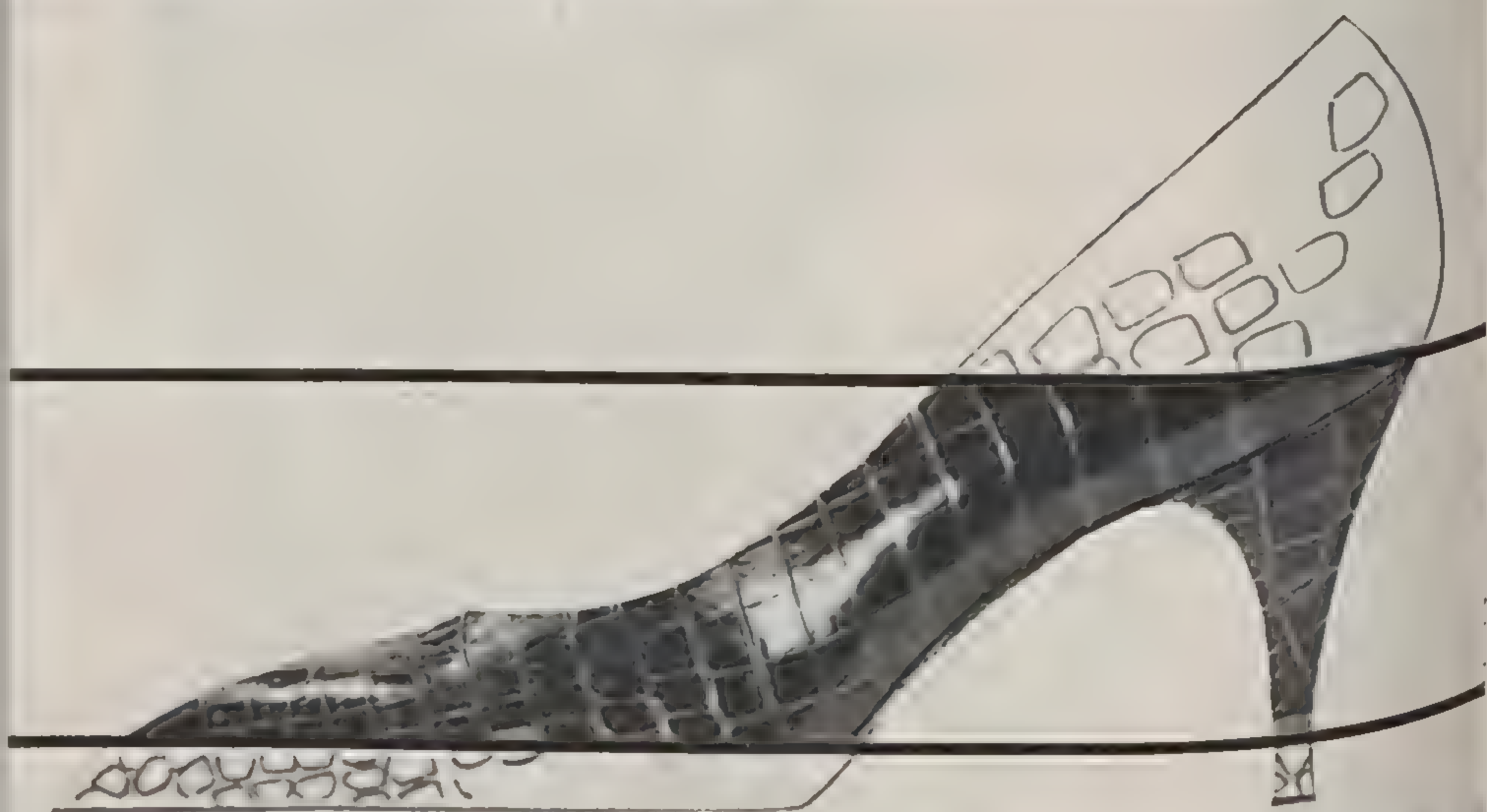


New velvety grain: CALFSKIN WITH THE GRAIN BUFFED SO IT'S SOFT, SUÈDE-Y. HANDSOME USE OF THIS: AN AMBER SUIT SHOE, RATHER DELICATE, STITCHED ON SPECTATOR LINES. BY VALLEY, OF LOEWENSTEIN LEATHER, ABOUT \$17. AT BEST'S; LYTTON'S.



Reptile, re-defined: VIA A NEW GLOVE-SOFT TANNING PROCESS—CALLED "CHALKING"—THAT LEAVES THE REPTILE MARKINGS DISTINCT ON A LIGHTER BACKGROUND. MORE NEWS: BROWN REPTILE (FLEMING-JOFFE) WITH BROWN CALFSKIN HEEL, BUTTONED VAMP. BY JULIANELLI, \$30. LORD & TAYLOR; HIMELHOCH'S.

Hothouse alligator: TOO FINELY-MARKED, TOO LUXURIOUS, TO HAVE COME FROM ANY ORDINARY SWAMP. THIS BRANDY-COLOURED LEATHER—SOME OF THE FINEST AVAILABLE, IS SHAPED WITH BUT ONE SEAM (AT THE BACK). NEWS IN THE SHAPE OF THE TOE: IT'S MORE COVERED, MORE PLIANT. \$85. SAKS FIFTH AVENUE.





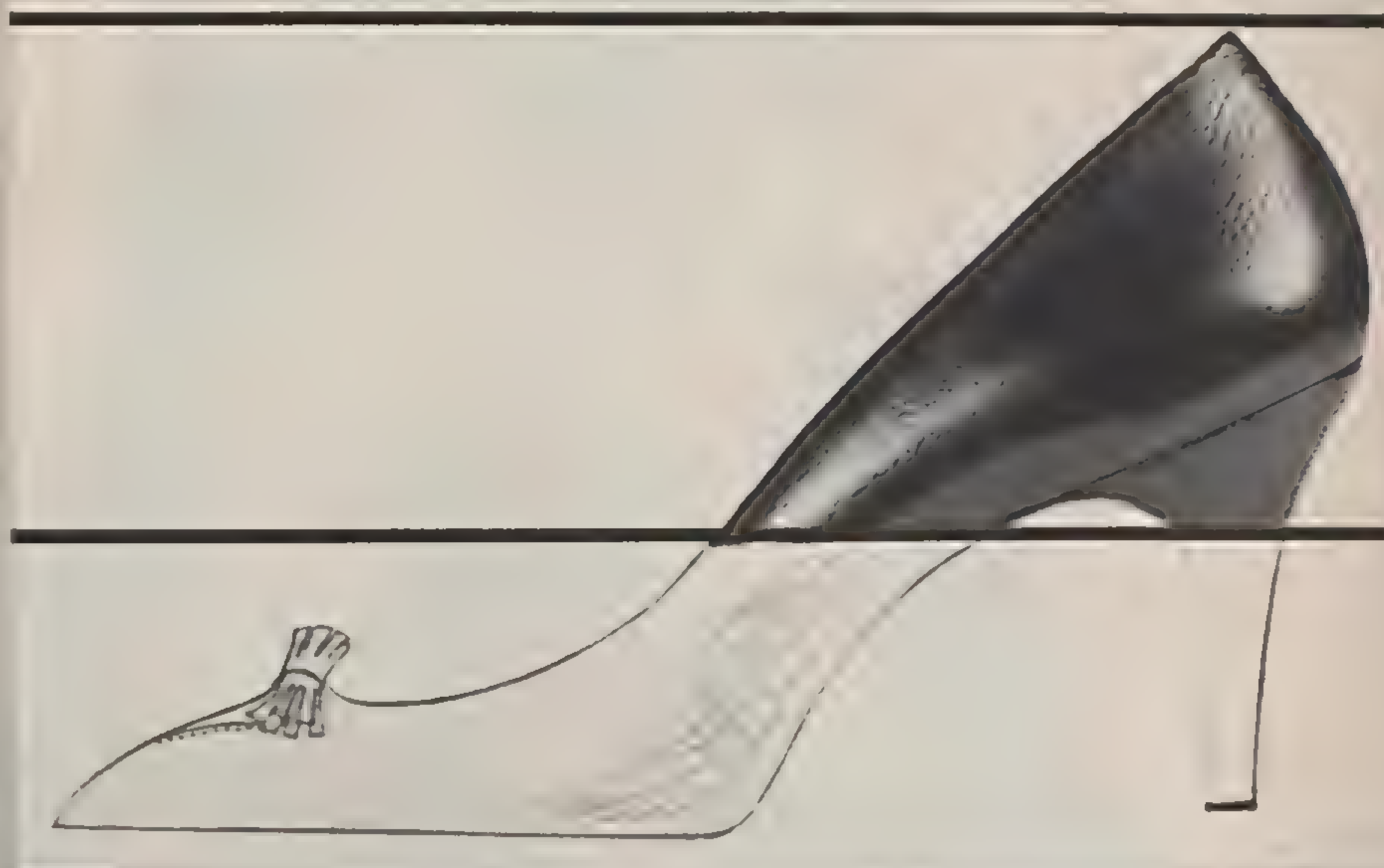
Broadtail kidskin: LEATHER TREATED TO A NEW FINISHING PROCESS THAT GIVES IT AN INKY BLACK SHIMMER. THIS OPERA PUMP—SHAPED WITH A THROAT LINE PRETTY ENOUGH TO BE WEARING PEARLS—IS WONDERFUL WITH LITTLE CITY SUITS, LATE-DAY SILKS. SHOES BY EVINS OF WILLIAM AMER KIDSKIN, \$40. I. MILLER.

Even in the brief space of an opera pump, there's room for the nuance of originality that makes the difference to a woman's look.

Newest nuance: textures—new juxtapositions of leather, some never-before leather surfaces—that are highly individual and effective pieces of fashion.

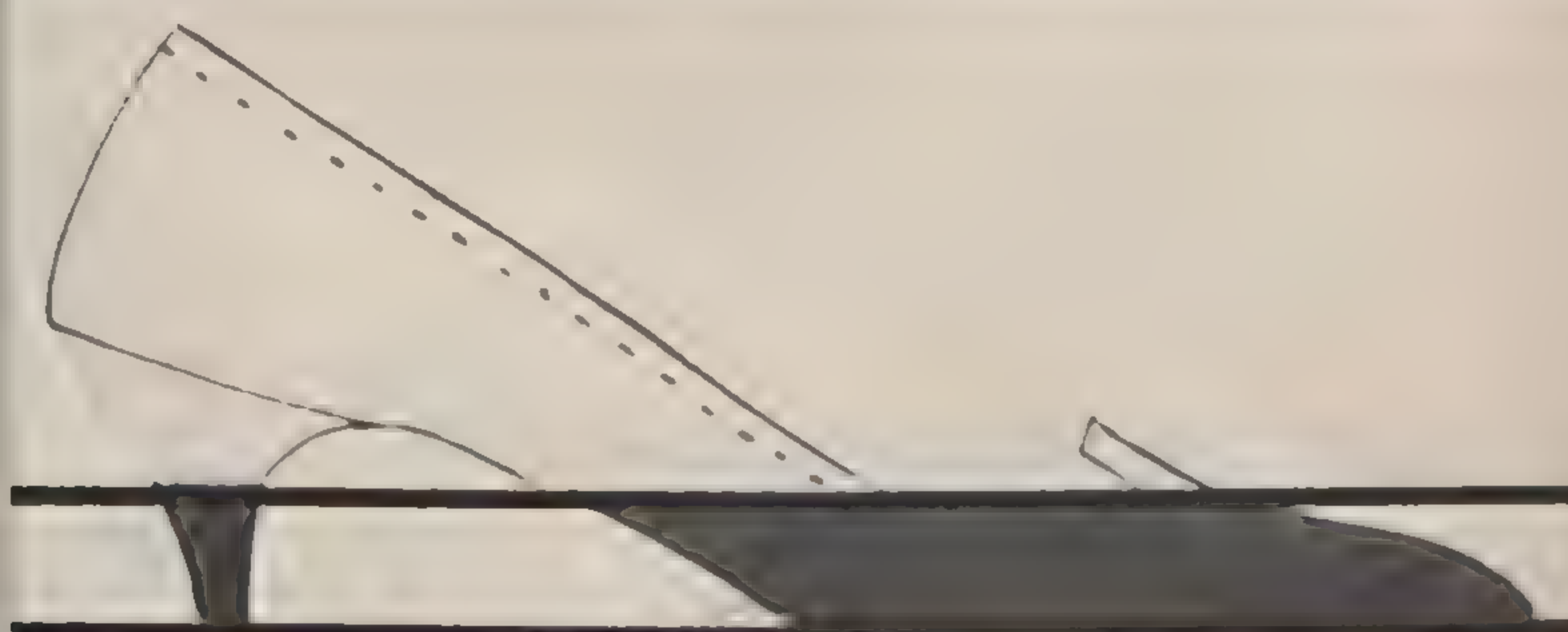


Lizard with suède: A SPECTATOR WITH A NEW JUXTAPOSITION OF LEATHERS AND COLOURS—BLACK MATTE-FINISHED MAKASSAR LIZARD WITH TURKEY-RED SUÈDE. A SURPRISE—AND IT'S MARVELLOUS WITH, SAY, A BLACK WOOL BROADCLOTH SHEATH, LITTLE BLACK SUITS. BY HERBERT LEVINE, \$33. JACK SCHAEFER; HARZFELD'S.



Powder-grain calfskin: A NE PLUS ULTRA IN FINE, DELICATE-LOOKING LEATHERS. THIS BLACK LLAMA CALFSKIN OPERA PUMP HAS AN OPEN TRIANGLE OVER THE TOE, TAPERS TO A TRIANGULAR HEEL BASE, BY BALLY, \$26. ALTMAN'S; VANDERVOORT'S.

Buffed grain, again: ANOTHER BEST-ADVANTAGE USE OF THE NEW GRAINED CALFSKIN BUFFED TO A VELVETY FINISH. THESE YOUNG, LOW-HEELED SUIT SHOES—BROWN LOEWENSTEIN LEATHER WITH BLACK STITCHING—HAVE A PARTICULARLY BECOMING PROFILE, WITH A RAISED THROAT LINE. BY MILLERKINS, \$19. I. MILLER.



New ways to be young
in fashion



Addressed to the young and marked Personal, Highly Consequential:
the new fashions shown here and on the next two pages.

All of them are full-fledged fashion—note the new autumn greenery,
new knitted looks, new long jackets over blades of dresses,
new fur touches and fur linings (more news here: man-made furs).

All can be found at "Miss Bergdorf," Bergdorf Goodman's
smart new shop-within-a-shop, devoted to the young. All are made
for junior sizes (some, for sizes 8 to 16 as well).

And all owe their fabric interest to rayon—
versatile synthetic fibre, now acquiring new beauties, alone or in blends.

Facing page: Enchanting new evening way to be young in green—
a short dancing dress of palest green silk-and-Enka rayon satin,
with a halter top that bares and jewels a pretty back.

Its own luxurious cover: bottle-green Merrimack velveteen coat,
Milium-and-satin lined. Dress, about \$55. Coat, about \$80. By Junior Sophisticates.

This page, right: New covered-up late-day look, and the
fashion colour that's sure fire: red silk-and-Enka rayon satin shirtwaist dress
with the wide skirt beloved by the young. By Rego. About \$40.

This page, below: New knitted look for evening: back news too—
dinner sheath of black wool-and-Avisco rayon jersey, deeply V'd front and back,
the back jewelled. By Madeleine Fauth. About \$35. Kramer jewellery.

Everything on both pages at "Miss Bergdorf" and at I. Magnin.



More ways
to be young
in fashion



Left and below left: The fur-touched costume suit, a new fashion uniform, here anything but uniform—individual and young. Slip-sheath dress of beige Crompton cotton corduroy; long jacket looking fur-lined. The lining is actually not fur at all, but a luxe new mutation of cotton-and-rayon. The costume (sketched complete at the left, below), by Junior Sophisticates. About \$60.

This page, below, right: New taupe—new top fashion colour—makes a young tunic suit with the new light fur touch. Long jacket, almost a coat, of taupe Coloray rayon broadcloth by Burlington, and collared with a sliver of Alaska sealskin; over more than a skirt—a short-sleeved slip-sheath. About \$50.

Facing page, left: New young covered-up dinner look—and fashion's beloved brown. A supple, subtle dress of brown Avisco rayon matte jersey, with a high-wound waist, a lovely cling and flow. By Rappi. About \$50.

Facing page, right: Coat lined with new furry-fabric—the fur look, an illusion. The lining is a plush new cotton-and-rayon by Broderia, dyed lemon yellow. Grey Anglo wool fleece coat, with the new slightened shape. About \$80. Worn under it here, a short-sleeved chemise dress of brown Du Pont rayon, acetate, and worsted faille, double-breasted, bowed high at the throat. By Horwitz. About \$40. The black calfskin bag, by Bienen-Davis.

All these ways to be young in fashion: designed for junior sizes, involving new wiles and ways with rayon, and available at "Miss Bergdorf," new young shop at Bergdorf Goodman; and at I. Magnin.





LEOMERUNO-8001





New ways to look at suit-weather

For the seventy-degree day—and the calendar's likely to come up with one at any time of year—a choice of suits with a new, year-round rightness. Much of the news here (it comes from California): the three-piece costume idea. One suit is built that way; the others, weather demanding, easily take on extras—overblouses, pull-overs, a fur round the shoulders, or a coat.

Left: Arriving with its own red wool jersey overblouse, this grey worsted flannel suit, skirted with pleats. Back-belted jacket, lined with red crêpe. By Adele. \$120. Suit, bag: Best's. Costume, also Harzfeld's.

Facing page, upper left: Small suit—one of the new suits that can slip easily under a coat later. Neat little shirt jacket; and a skirt that's pleated once at the back. Of grey British woollen flannel. By Oscar Strauss, about \$155. Suit, Castlecliff jewelry: at Jay Thorpe. The suit is also at I. Magnin.

Facing page, upper right: Easy-skirted suit of green tweed with a golden cast. The pleats are stitched part-way down. By Harry Finer, about \$245. Striped overblouse. All: Henri Bendel. Suit, also at I. Magnin.

Facing page, directly right: Easy as a sweater, this slightly fitted jacket (with a low back belt). By Vanguard, of grey Lesur wool. \$165. Fredrica fur necklace: Norwegian blue fox. The suit: Milgrim's; I. Magnin. This hat (and the others on these pages): Sally Victor.



Good buys:
jersey dresses
under \$40





Good fashion here for any financial plateau: "little" dresses—smart knitted jerseys—that answer the \$64,000 question of the daily dress. *Facing page:* Coat-dress of black and brown striped worsted jersey, with a brown scarf. By Nelly Don, \$30. Altman's; Hudson's; L. S. Ayres; Dayton's. Jungly cloche by Gage, Marvella jewellery, Wear-Right gloves: Altman's. *Directly above:* Charcoal-grey Lebanon worsted jersey costume by Owen-Morgan in junior sizes. Top, \$10; skirt with an elasticized waistband, \$15. These, Betmar hat: Lord & Taylor. Separates, also Harzfeld's. *Above, right:* Black Orlon-and-wool jersey dress, pleated, but slender. Of Alamac's Thal-spun, \$35. Bergdorf Goodman; Montaldo's. *Directly right:* Bon voyager: a non-wrinkling blue wrap-around by Queen Make of Vicalure jersey (wool and Vicara), \$23. Altman's; Woodward & Lothrop. Addenda: big gilt pin.





Good buys:
tweed coats under \$100.

Under \$100, and that's not all—these freshly-cut tweed coats can go over nearly everything in a smart 1955 daytime wardrobe—the jersey dresses (preceding page) are the nearest idea. *Facing page:* Over dresses, small new suits: a black-and-grey tweed coat, lightly fitted with a couple of belts (well, three, to be exact). By Zimet, of Milium-lined wool, \$75. Betmar beret of fake white broadtail, Richelieu earrings, and the coat: all at Altman's. Coat, also Thalhimers. *This page, left:* Fitted red tweed with a black velvet collar—a Chesterfield to wear with ropes of pearls, a velvet beret, perhaps. By Finger & Rabiner, \$90. Richelieu beads, bag by Virginia Art: all Lord & Taylor. Coat, also Himelhoch's. *This page, right:* A slender (but suit-covering) coat with a handsome span of collar, all of an iridescent brushed green tweed. By Peltzman, of herringbone wool, \$70. This and the fez-shaped furry grey hat: Russeks. Coat, also at The Broadway.



New lingerie— right to the fashion-point



PINK ROSES PLANTED
ON SHEER WHITE NYLON TRICOT,
WITH AN OPAQUE LINING.
BY EVE STILLMAN, \$9. LORD & TAYLOR.



WRAP-AROUND EFFECT
FOR SUPER-SLIMNESS:
A SIDE ZIPPER.
AND THIS SHORT
PETTICOAT IS GREEN.
LIKE MANY NEW LATE-DAY DRESSES.
BY CHEVETTE, OF ACETATE SATIN, \$9.
BONWIT TELLER; HUDSON'S.



EVENING-LENGTH SHEATH PETTICOAT
OF BLACK CELANESE ACETATE TAFFETA,
SLIT AT THE SIDES, WITH DAISIES
CUT INTO THE HEM. \$13. BY HATEM.
HENRI BENDEL.

Sheath petticoats

This slender cut, perfect underlining
for slender new skirts,
day and little-evening both.
And three have this news:
zipper closings to assure pluperfect fit.



A GOOD MOULDED WAIST,
A SLIT AT THE BACK,
A LACY HEM, OF PALE BEIGE SILK SATIN.
BY VIRGINIA WALLACE, \$15.
HENRI BENDEL; GOLDWATERS.

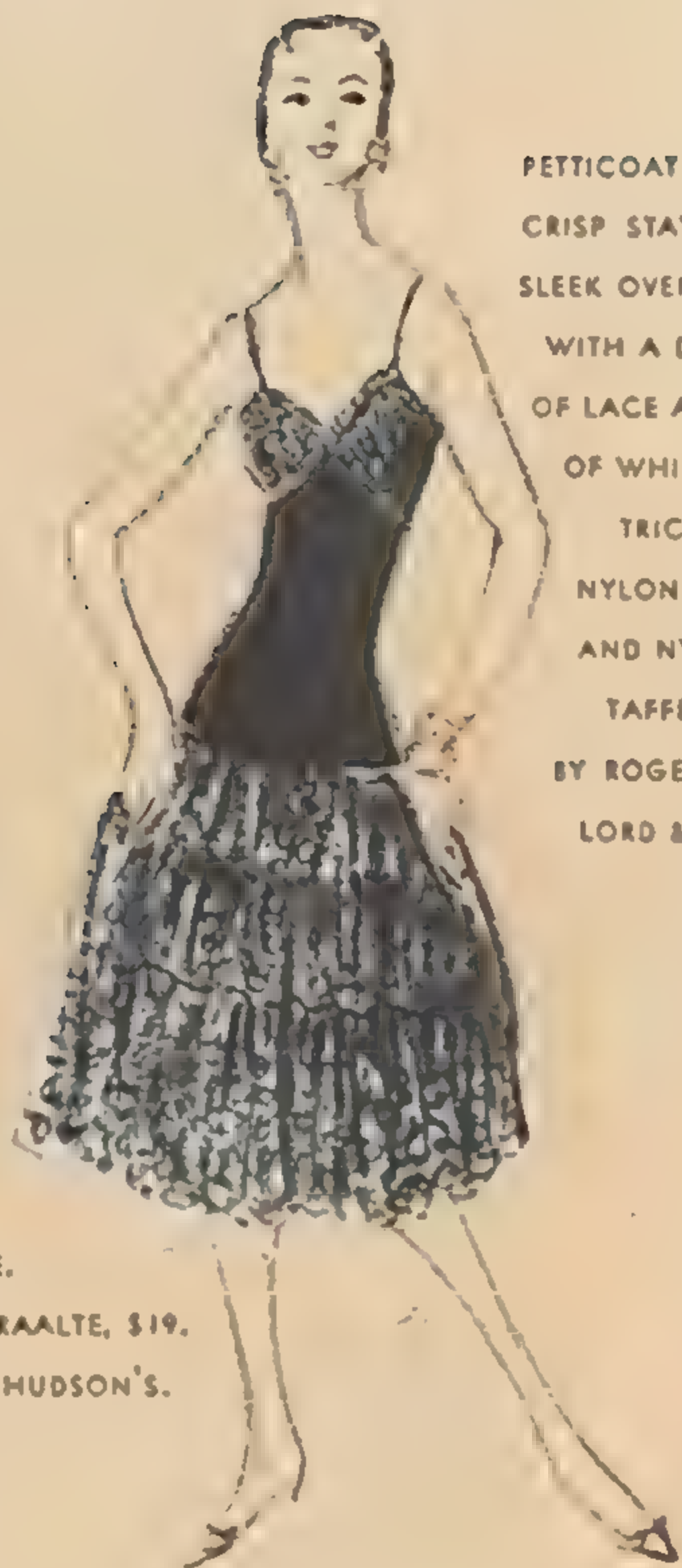


PALE-GREY
NYLON TRICOT,
BANDED WITH
DEEPER GREY
AT THE HEM.
BY SEAMPRUFE,
\$4. ARNOLD CONSTABLE; FAMOUS-BARR.

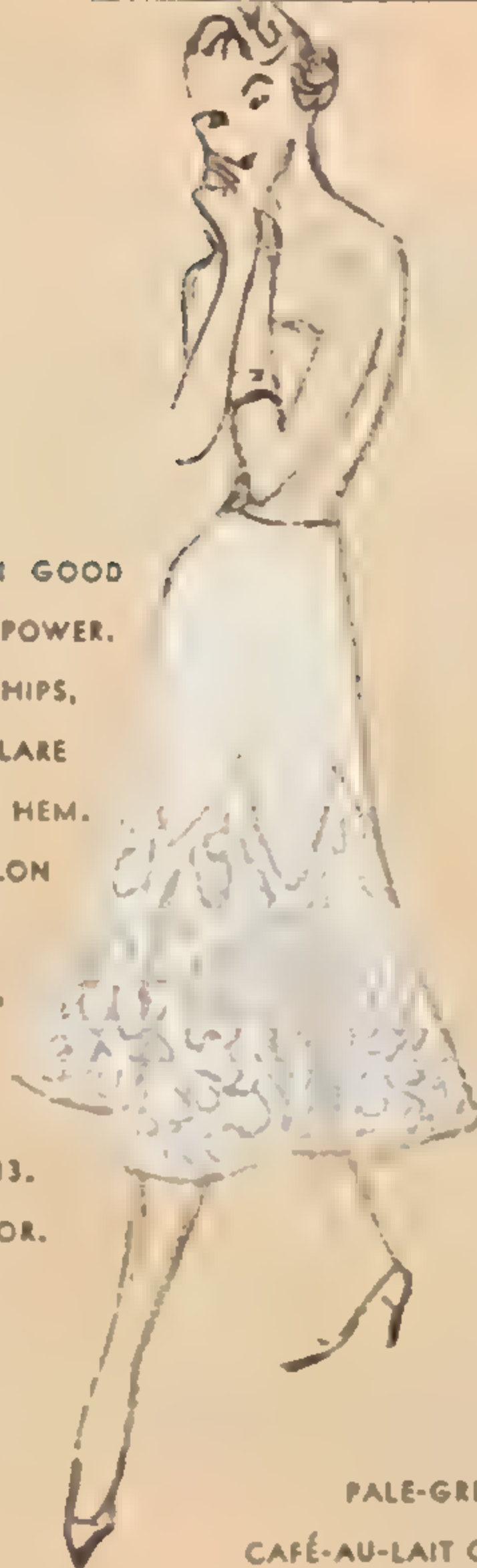
The chemise

Back in fashion, this pretty wisp of lingerie—
and under some lined dresses and skirts,
it could be all the lingerie you'd need.

BRIGHT RED SLIP
SKIRTED WITH THREE
WIDE FLOUNCES OF NYLON LACE,
LINED WITH NYLON TRICOT;
A NEAT, LACY BODICE.
BY VAN RAALTE, \$19.
BEST'S; HUDSON'S.



PETTICOAT WITH GOOD
CRISP STAYING POWER.
SLEEK OVER THE HIPS,
WITH A DEEP FLARE
OF LACE AT THE HEM.
OF WHITE NYLON
TRICOT,
NYLON LACE,
AND NYLON
TAFFETA.
BY ROGERS, \$13.
LORD & TAYLOR.



PALE-GREY NYLON TRICOT,
CAFÉ-AU-LAIT COLOURED LACE.
BEAUTIFUL COBWEBBY SLIP,
MOULDED AT THE BODICE
AND HIPS. BY VANITY FAIR,
\$30. MACY'S;
J. W. ROBINSON.



NICE FLASH OF COLOUR
UNDER THE NEW DEMI-LONG DRESSES.
RED, GREEN, AND BLUE PLAID
RAYON TAFFETA PETTICOAT.
LINED WITH BLUE AND GREEN NYLON TULLE.
BY KARELL, \$13. FRANKLIN SIMON.

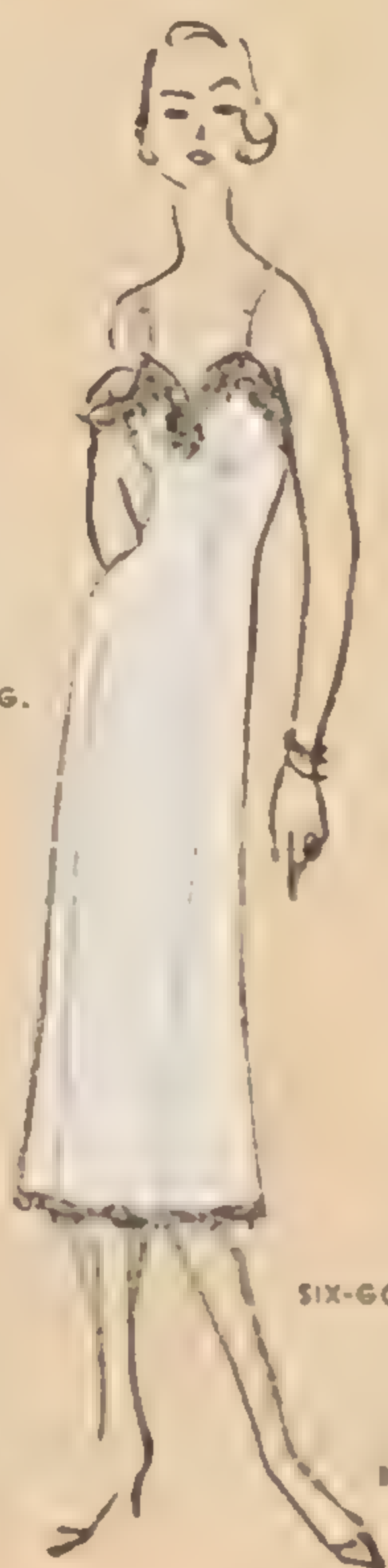
Low bouffancy, new length

Laces, flounces, flares, set low—
where the fullness comes in many of the
new, easy-skirted dresses.

And: one demi-long petticoat for the
new demi-long dinner dresses.



SLIP OF BLACK
CELANESE ACETATE
TAFFETA, WITH A
ZIPPER AT THE SIDE,
TWO INVERTED
PLEATS FOR WALKING.
BY HATAB, \$8.
ALTMAN'S;
JOSEPH MAGNIN.



SIX-GORED SLIP THAT GIVES A SMOOTH, UNCLUTTERED LINE.
OF WHITE NYLON TRICOT,
RIMMED WITH ÉCRU LACE AT THE
BOSOM AND HEM. BY SANS SOUCI, \$11. ALTMAN'S; GODCHAUX.

Sheath slips

Slips so slim that they're simply
linings for the new jersey
and knitted sheaths,
the current chinoiserie dresses.

Jagman

GOSSIPY MEMO ON TRAVEL

Cambodia, a small green, wildly beautiful state in Indo-China (relatively untouched by war), is superb for a winter holiday—the rainy season ends in November. Hidden in its jungles are the fantastic Khmer ruins of Angkor Thom and Angkor Wat, discovered less than a hundred years ago by a French botanist (and rediscovered later by André Malraux, who wrote about them in *The Royal Way*). Desolate, magnificent, their great temples and palaces, their beehive towers cover almost sixty square miles, with the jungle lapping against the richly-carved walls. Siemreap, the official French station for visitors to Angkor, is a small village with a hotel which may not quite justify its title (the Grand) but is nonetheless clean and reasonable; room, meals, and use of a car (necessary) come to about \$11 a day per person.

Farther south is Pnompenh, Cambodia's capital, with the palace of King Norodom Suramarit, Buddhist temples, an excellent museum of Khmer culture, and some exquisite native dancing. (Write ahead to the American Embassy for permission to see the dancers at the Royal Ballet School.) Here, the Hotel Royale charges about \$7 a day per person with meals. (Pan American planes stop at Pnompenh.)

The island of Corfu, or Kerkyra, lying between Italy and Greece, can be pleasantly combined with a visit to either, or both. It is flowery, peaceful, smiling, and delightfully effortless with nothing on the island that *has* to be seen, although there are plenty of things worth seeing if one is in the mood. (Corfu has been occupied by everybody from Alexander the Great to a British High Commissioner, and all have left traces of their occupancy—a column here, a cricket-pitch there.) The silver-green olive groves grow almost down to the sea; there are wonderful coves and bays for swimming, ancient fishing villages, Byzantine monasteries, all connected by surprisingly good roads. In the town of Kerkyra, the Grand Hotel offers *le confort moderne* (and coloured bathrooms) for less than \$4 a day, single.

The United States, like Vichy and Ischia, has its own miraculous springs; among the best are Hot Springs, Arkansas, plunked in the green pine foothills of the Ozarks. The town is all-American; its gambling, bingo, grand style. In the spring there is racing at the Oaklawn Jockey Club that brings the best stables from Kentucky for the Arkansas Derby. Here, at the comfortable Arlington Hotel, the soothing waters come through the taps to one's own bathtub. Enormous rooms, some with open porches, range between \$4 and \$30 a day European plan.



Men travellers know: to pack something to change to for cocktails, restaurant dinners. Item: this blue-black pin-dot suit, cut as suits are tailored now in Rome (slightly shorter jacket, tapered trousers). Worn by Eric Fleming, man-about-tv, Broadway. Details of his clothes: page 172.

Travellers know: motion sickness can be prevented for four hours by Dramamine, which makes some people sleepy, by Marezine which usually does not, and for twenty-four hours by Bonamine; that an international driver's license is easily obtained at the American Automobile Association, which can make all arrangements for shipping, renting, or hiring a car abroad; that Pan American Airways gives, on request, an indispensable 2" by 4" currency converter chart; that tipping servants and stewards on arrival as well as on leaving insures old-fashioned care.

In Belgium, the Ardennes one of the most beautiful places in Europe for a holiday, is little known. Such unconstrained reaches seem paradoxical in the country that can proverbially be crossed in a tram ride; these really are forests, sizable enough still to harbour red deer, and run through with dark streams and rivers, brittle in the sun. Châteaux at the turn of a river or the prow of a hill gather round them a manor house, a farm, a family church. Withdrawn and recollective as wooded places often are, the Ardennes have their own mystery, and that is perhaps what marks them out from many another holiday site, with equally fine fishing and walking and cooking. In the village of Poix, Forêt Saint Hubert, Val de Poix is a château-turned-hotel; set on a hill, it has 8 rooms with bath (24 without), superlative food, good hunting of deer, pheasant; during October, a glorious vista of changing leaves, brown and golden; all within three hours' drive from Brussels. Rates: about \$8 per person a day full pension. Dinant, a gallant, entrancing little town on the Meuse, on the way to Poix, is a good stopover for lunch.

Autumn is brilliant, too, in the forest of Fontainebleau, roofed and carpeted in shimmering gold, with leaves drifting onto palace pools. At the small, friendly inn, Aigle Noir, the food is perfection, or across the forest there is the charming Les Pléiades, in the hamlet of Barbizon, with those same Millet fields.

N° 5 - BOIS DES ILES - GARDENIA - RUSSIA LEATHER - N° 22



THE MOST TREASURED NAME IN PERFUME

CHANEL

"la parisienne" *Top Form* slips
in new Cuddylon



...the texture of
...K, yet retains th
...ures of dip, drip-dry, and
...nt bother to iron. Exqui-
...ely made with French-
...touch details.

UNDER
\$600

AT BETTER
STORES
EVERYWHERE, OR
WRITE TO:
TOP-FORM MILLS, INC.
38 East 30th St.
N.Y. 16, N.Y.

Rediscovered, right: the romantic fashion of the floor-length peignoir, in this delectable new form—a thousand fine pleats of fine white nylon tricot, fluttered with white lace. \$33. Matching night-dress, also rippling with stay-put pleats: \$20. Both these by Lady Duff. Both: at Altman's.

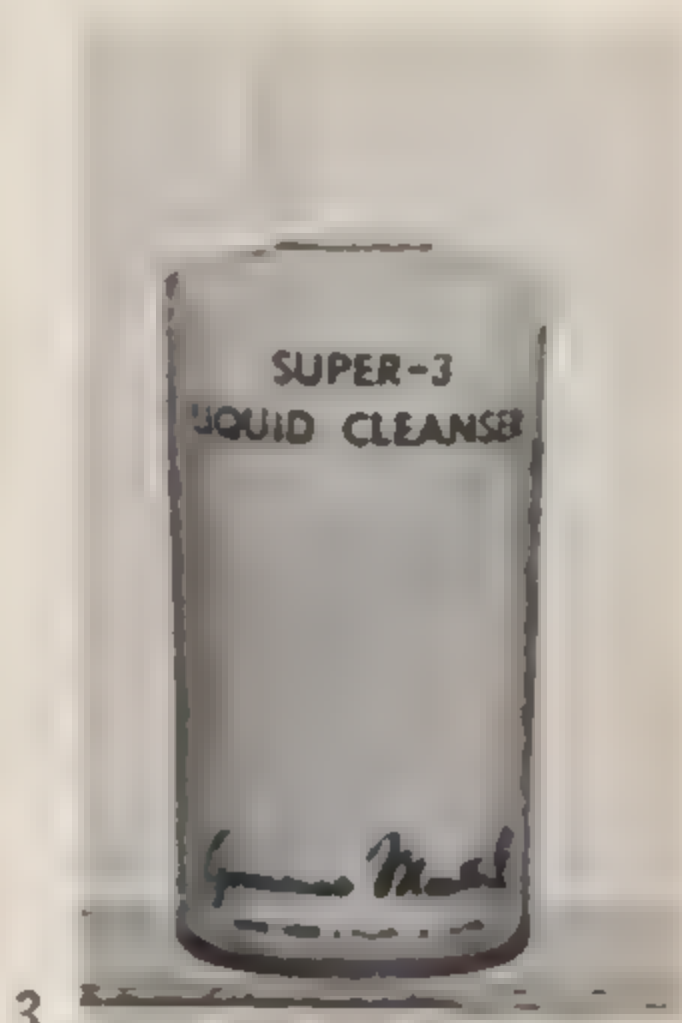
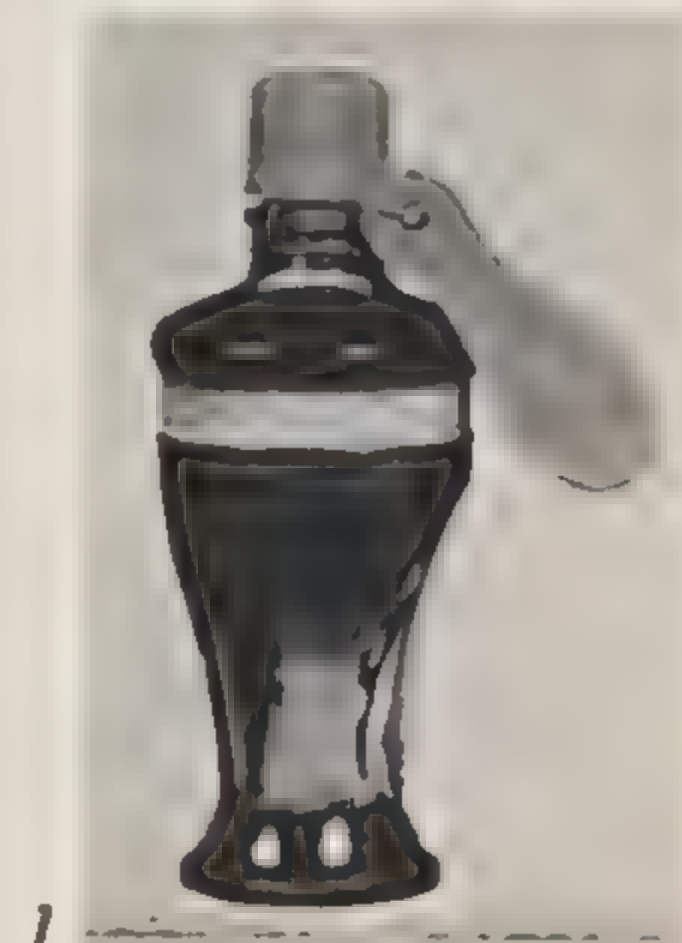


MIEHLMANN

if it
looks softer,
richer,
more flattering
than any other,
naturally you say....

it's
a
*G*ohansen
about \$16

write, we'll tell you where JOHANSEN BROS. SHOE CO., INC. • St. Louis 8, Mo.



Discoveries in beauty

1. A famous perfume, *Tabac Blond*, now giving fragrance in bath-oil form (the pretty bottle: a stylized amphora). By Caron. Saks Fifth Avenue.
2. Concentrated in this pretty pink jar: enough richness to bring soft, new beauty to fragile, thin-textured complexions—all Mrs. Exeters please note. (Good preventive measure for the healthiest skin, too.) This: new Special Formula Emollient, by Charles of the Ritz. Altman's.
3. Fresh new form of skin-cleansing—a cool fluid by Germaine Monteil that seems to leave a bright dewiness after it's been at work. Called *Super-3 Liquid Cleanser*, it's at Lord & Taylor.



ORIENTAL PINK PLUS ORIENTAL RED

Miss Arden's fashion colour for Fall

Out of the exotic East comes the most dramatic NEW colour seen this year . . . Oriental Pink . . . with brilliant, exciting roseate overtones and rich, red depths to flatter and dramatize the newest fashion clothes. Miss Arden brings you this inspired Fall colour in two tones: Oriental Pink and Plus Oriental Red. Use one over the other to match or accent the costume you are wearing. And, because lips need *care* as well as *colour*, Miss Arden, using costly secret ingredients, creates the world's finest lipstick . . . to bring dewy moisture, smoother texture and cohesive colour to your lips.

Oriental Pink Lipsticks, Plus Oriental Red Lipsticks, \$1.00, \$1.50 and \$2.00. Oriental Pink and Plus Oriental Red Duet Lipsticks, \$1.00, \$2.00. Oriental Pink and Plus Oriental Red Jewelled Duet, \$3.50.

Wear Oriental Pink Coordinated Makeup:
Cream Rouge, \$2.00; Nail Lacquer, \$1.00; Eye Shado, \$2.00; Pure Gold Eye Shado, \$15.00. Pearly Silver Eye Shado, \$2.50; Chair, \$7.50. Kohl . . . New Eye Makeup, \$5.00; Mascara, \$1.50, \$2.50.

prices plus tax

Elizabeth Arden

Quelle Champagne!!

Quelle Cognac!!



Quelle Liqueur!!



COINTREAU 80 PROOF

RENFIELD IMPORTERS LTD. NEW YORK, N.Y.

REMY MARTIN 80 PROOF

Cointreau produced and bottled by Cointreau, Ltd., Pennington, N.J.

JAZZ HISTORY ON RECORDS

(Continued from page 125)

BESSIE SMITH: *The Bessie Smith Story*, Volumes 1 and 4. Two 12" Columbia ML 4807, ML 4810. The most sturdy and the most generously gifted of the blues singers, with Louis Armstrong, James P. Johnson, Charlie Green, and Joe Smith at their best in the background. 1923-1931.

BIX BEIDERBECKE: *The Bix Beiderbecke Story*, Volumes 2 and 3. Two 12" Columbia ML 4812, ML 4813. Bix's sweet and touching cornet in collaboration with Frankie Trumbauer and assorted Paul Whiteman musicians of the late twenties.

DUKE ELLINGTON: *Ellingtonia*, Volume 1. 10" Brunswick 58002. The early masterpieces played by the early masters of Duke's style: Bubber Miley, Tricky Sam, Barney Bigard, Duke himself. Mostly late twenties.

DUKE ELLINGTON: *The Music of Duke Ellington*. 12" Columbia CL 558. Fine middle-period Duke, with a pair of older sides and thoroughly representative performances by Cootie Williams, Johnny Hodges, Lawrence Brown, Harry Carney, Ivy Anderson, etc. 1928, 1933, 1934, 1937, 1938, 1947, 1949.

DUKE ELLINGTON: *This Is Duke Ellington*. 10" RCA Victor LPT-3017. The brilliant sides of the Jimmy Blanton-Ben Webster period, the early forties. "Jack the Bear," "Ko-Ko," "Harlem Air Shaft," et cetera.

EARL HINES: *Piano Solos*. 10" Label "X" LVA-3023. A superb collection of 1928, 1939-40-41 improvisations by the most influential of all the jazz pianists.

FATS WALLER. Two 12" RCA Victor LPT-6001. A broad sampling of Fats as pianist, singer, composer, over several decades (1920s to 1940s).

ART TATUM: *The Genius of Art Tatum*, Volumes 1 and 2. Two 12" Clef MG C-612, C-613. Handsomely recorded solos, including such Tatum classics as "Elegy," "Humoresque," "Begin the Beguine," "The Man I Love," and "Body and Soul." Recorded 1954.

COUNT BASIE: *Lester Leaps In*. 12" Epic LG-3107. The best of 1936-1940 Basie, the band that best typifies the swing era, featuring Lester Young, Harry Edison, Buck Clayton, Dickie Wells, et cetera.

BENNY GOODMAN: *1938 Carnegie Hall Jazz Concert*. Volume 1, Two 12" Columbia SL 160. *Echt Goodman*, with Jess Stacy's finest solo (in "Sing, Sing, Sing") and excellent contributions by Teddy Wilson, Lionel Hampton, Harry James, and Gene Krupa.

JIMMIE LUNCEFORD: *Lunceford Special*. 12" Columbia ML 4804. *The*

powerhouse band of the thirties and forties in some of its more adventurous scores.

TEDDY WILSON: *With Billie Holiday*. 10" Columbia CL 6040. Perhaps the most impressive of all the playing-singing collaborations in jazz. 1930s.

BILLIE HOLIDAY: *Lover Man*. 10" Decca 5345. Some of Billie's most moving singing, in some of the best material that ever came her way. 1940s.

MILDRED BAILEY: *Serenade*. 10" Columbia CL 6094. A good introduction to one of the really sensitive jazz singers, aided and abetted by Red Norvo, Teddy Wilson, Roy Eldridge, and others. 1930s, 1940s.

COLEMAN HAWKINS: *Classics in Jazz*. 10" Capitol H-327. The best recorded of Hawk collections, showing particularly well his mixture of early and late styles and his booming tenor saxophone sound. Middle forties.

CHARLEY CHRISTIAN: *Jazz Immortal*. 10" Esoteric ESJ-1. A remarkable on-the-spot recording by one of the men who made modern jazz and brought the guitar into its own—in an after-hours session. 1941.

CHARLIE "THE BIRD" PARKER. Volume 1. 10" Savoy MG 9000. The sides that first demonstrated Bird's pre-eminent position among the modernists. 1945.

CHARLIE PARKER: *With Strings*, Volume 1. 10" Clef MG C-501. Tender couplings of alto and small string orchestra. Early fifties.

BUD POWELL: *The Amazing Bud Powell*. 10" Blue Note 5003. The only pianist to translate bop successfully into a jazz keyboard style. Early fifties.

SARAH VAUGHAN. 10" Columbia CL 6133. Still Sarah's most considerable achievement on records, singing with such musicians of distinction as Bud Johnson, Jimmy Jones, and Benny Green. Early fifties.

ELLA FITZGERALD: *Songs in a Mellow Mood*. 12" Decca 8068. Just Ella and a pianist (Ellis Larkins) and an excellent selection of words and music of high quality, beautifully sung. 1953.

COOL AND QUIET. 10" Capitol H-371. A neat compendium of cool jazz, particularly valuable for its Lennie Tristano, Miles Davis, and Buddy DeFranco sides. Mid 1940s.

WOODY HERMAN: *The Three Herds*. 12" Columbia CL 592. Ten years of modern jazz of uncommon breadth

(Continued on page 168)



HANDCRAFTED FOOTWEAR BY

Pierre

You'll remember Paris . . . in your evocative little shoes by Pierre. Designs in the French manner — knowing . . . supremely chic . . . effective — *vous comprenez* — as Paris in the Spring! Exquisite creations — hand-crafted, *naturellement*. at fine shoe salons throughout the world



Long Life for Your Beauty

Viva

Viva will do more for your skin beauty than you ever dreamed possible. Little lines—and not so little lines—seem to be soothed away. Lifeless looking skin appears to gain new loveliness. Whatever type skin you have, even dry or sensitive, it is smoothed and silkened. Viva helps to maintain natural moisture and that dry, wrinkled feeling disappears. You do not have to leave Viva on overnight—in only 30 minutes you can see and feel a difference! \$7.50 plus tax.



FRANCES
DENNEY

Lord Krishna and the atom bomb

BY BETTY WILLIS

Last year I was in India on business. I became interested in collecting old textiles, and when I had time I used to hunt out the curio shops in the towns where I stayed.

In Delhi, where I stayed for some time, there was a shop very close to my hotel. I used to go over to the shop whenever I could take the time required—for looking at curios there was a labourious, slow, almost ritualistic event. The shop was owned by an old man, who dressed in traditional Indian dress: a diaphanous flowing white cotton dhoti wound around his spindly old legs, instead of trousers, and, although it was the hot season, a tight-fitting, buttoned-up white cotton coat, and a very large white cotton turban. When I first saw him, I thought he was an ancient prophet come to life off the page of my Sunday School paper—a picture that had not come into my mind since I had grown up. The dim shop had no windows, and its walls were lined with shelves and cupboards. Curtained alcoves here and there held unknown merchandise.

During our transactions, two turbaned, barefoot servants stood noiselessly behind the old man, who knelt before a low table; opposite him, I also knelt, as I viewed the pieces of old cloth. The viewing was an unchanging ceremony. When I went into the shop, the old man would motion me to the table without more than a nod. Then he would kneel; then I would kneel; then the two servants would each go to a cupboard and take out a neat stack of folded, coloured, fragmenting cloths. Coming noiselessly to the back of the table, they stood graven, with the folded cloths held out on upturned palms. At the old man's nod, one of the servants would carefully lay a piece before his master on the table. Then the old man with a quick dart of his thin hands, like a bird for a

worm, would gently seize the corners of the piece, lightly and rapidly unfold it, spread it before me on the table, and quickly lift his hands away. I was reminded of the hands of a magician, or a pianist's hands lifted from the keyboard after a delicate run.

As I studied the textiles, the old man, saying nothing, would watch me, with huge, penetrating eyes looking out from the thin face under the heavy white turban.

If I liked a piece, he would toss it over his right shoulder onto the floor, where it fell in disarray, ignored by him and the servants. They stood silently, only moving alternately to lay a fresh piece before us, after I had indicated a preference. When I said no—and it was with reluctance, for each length he showed me had a special beauty of its own—the old man would toss the rejected piece to the left. Soon the heaps would rise on both sides of the old man, and I would feel an increasing fearfulness for the safety of some of the pieces—fragments which really seemed barely capable of even being folded again, much less being tossed into such indifferent heaps of ancient beauty.

Finally, after a series of visits, I made my selections. We stayed a long time at the table and looked over each piece that had been set aside on the various visits. The old man would lightly unfold, with a quick and sure dart of the hands, each one, then this time, instead of tossing the piece aside, he ordered the servants to fold it. My stack was then made on one corner of the table, an old page of newspaper was brought out, and the collection was tied up. I paid the old man; we stood up, and he graciously bowed. I took the package in my hands.

"Thank you," I started to say, before turning to go towards the door, because I wanted him to know

how much I treasured my finds.

I said no more, for I was startled at the expression on the old man's face. He bent toward me and lowered his head. The ancient turban looked larger than his frail body. He seemed to shake with anger. "You Americans think you are smart," he said rapidly. "You Americans think you are smart." His voice was sharp, and he stepped nearer to me.

I could think of nothing to say but "Why?"

"You think you are smart," he continued, and then stood straight and stiff, with his eyes blazing at me. "You think that you can destroy this world with your atom bombs. You," his voice was so scornful that it hurt, "you boast that you can destroy this world. This is God's world. You do not know that only God can destroy His world. You do not know that only in His own time will God destroy this world. Lord Krishna has destroyed this world, dissolved this world, already countless millions and millions of times. What do you know of God, and the one day of Brahma, and the aeons of time, and the ending time of the universe of the one God? You Americans do not know that Lord Krishna will destroy the world in His own time. It is not for the Americans to propose to do God's work." He looked at me with eyes of great pity. "Yes," he said, "man has become so vile that he is crying out to be destroyed, he can no longer bear himself. Do you not know that Lord Krishna again is to come and for the last time, and that this time he brings peace for all mankind? Do you Americans not know this?"

I muttered something, and stood for a moment as a great sense of timelessness enveloped me. I grasped the scraps of ancient and beautiful textiles in their rumpled newspaper cover closer to my side, and moved toward the curtained doorway, to the street.

I saw that the old man had turned his back on me and was walking with uncertain steps on his thin old wobbly legs to the back of the shop.

The two servants moved to the doorway, and each took a side of the faded cotton curtain with the sagging hem which screened out the heat and flies of the hot season. They lifted the curtain, and stood, as I went out into the white light of the midday sun, looking like sentinels who stood motionless once beside a Pompeian doorway while the ashes sifted them into eternity.

J A Z Z

(Continued from page 167)

and vitality, featuring such men as Sonny Berman, Bill Harris, Shorty Rogers, Stan Getz, Ralph Burns, Dave Tough, et cetera. 1945-1954.

DAVE BRUBECK. *Jazz Goes to College*. 12" Columbia CL 566. Large chunks of Dave's piano and Paul Desmond's alto recorded in campus concerts,

with no record-studio restrictions. 1954.

THE MODERN JAZZ QUARTET. 10" Prestige 160. Delicate treatments of jazz classics and original manuscripts, with just the faintest administration of Mozartean elegance and a baroque touch or two. 1953.

THAD JONES-CHARLIE MINGUS. *Jazz Collaborations*, Volume 1. 10" Debut 17. A joyous matching of trumpet and bass ideas, with outspoken piano and drum comment too. 1955.

Sampler: A condensed history of jazz has been ingeniously squashed into one LP by Columbia, *I Like Jazz*, 12" ZP 1, which runs through the New Orleans and Chicago styles, and several of the great blues singers, ending with the modernists.

Editor's Note: Barry Ulanov, who chose these records, is the author of the fact-fattened book, *A History of Jazz in America*, an instructor in the English department of Barnard College, and columnist for the jazz magazine, *Down Beat*.

MIHLMANN



D

iscovery in beauty

Fragrant p.s. to the glove news on page 142: Kislav's "6½," a French scent just now available in America. A sophisticated, velvet-touch sort of perfume—you might say it's an olfactory expression of the kid-glove elegance now in fashion. \$25 an oz. plus tax. Best's.

Mrs. E

xeter's
list

Mrs. Exeter—Vogue's ideal woman who is very much older than ingénue and very much smarter than smart—will have noticed in this issue many excellent new ways to be herself, in fashion. Just in case there are some she has missed (though we have a suspicion, shared by her débutante daughter, that Mrs. Exeter misses *nothing* she cares to see), here is a checklist of fashions that might have been made to her individual—and very exacting—order.

Page 99. Two suits that *are* Mrs. E., to perfection. She'll be grateful for the colour flattery, the gentle fit of the blue-grey suit. And she might have specified the fur-touched, lightly fitted black wool suit (made in sizes to 18).

Pages 100-101. Both the Balenciaga suits: for the special attention of a slim and dashing Mrs. Exeter. And as to that mink cape, making the dress beneath it (and the wearer beneath it) more slender—!

Page 103. The dark green velvet evening coat—literally made to order for Mrs. E., who likes colour at any hour, and sometimes feels that she invented velvet.

Pages 104-105. Covered, well-sleeved dress of garnet velvet—exactly what Mrs. Exeter ordered for dinner. And a blue-eyed Mrs. E. with pretty arms and a waistline will love the dress of electric blue satin. (Both, made to order.)

Pages 106-107. More evening memoranda for Mrs. E.: the moss-green faille costume; the gold brocade shoe with the new, graceful, reasonable heel; and the great cape of gun-metal mink.

Page 111. Maurice Chevalier—but no, that's Mrs. Exeter's *other* list.

Page 117. The black velvet coat with the low flare, great air, and (aha!) no fit at all at the waist. Made in sizes to 16.

Page 121. Wonderful hat, wonderful coat—made in sizes to 16 (and 16 is often Mrs. E.'s coat size, even if she wears a size 20 dress).

(Continued on page 172)



Scheherezade

A THOUSAND AND ONE LIGHTS.
MIRRORED IN A DAZZLING EVENING
COLLAR OF IMPORTED RHINESTONE
AND SIMULATED PEARL

HANDSET IN RHODIUM FINISH \$30*



Albert Weiss

FOR NAME OF STORE NEAREST YOU, WRITE: ALBERT WEISS & CO., 15 W. 37TH ST., N. Y. 18

*PLUS FED. TAX



Parfums Christian Dior

B. Altman & Co., New York City, and the following stores have the Nelly Don dresses shown on pages 44 and 45. Or write Nelly Don, Kansas City, Mo., for store nearest you.

ARIZONA: Mesa, Budget Shop • CALIFORNIA: Fresno, Cahn's • Grass Valley, Bon Allure • Gridley, The Fashion Corner • Salinas, Scott's • Santa Barbara, Trenwith's • Stockton, Smith and Lang Whittier, Myers • COLORADO: Denver, The Denver Dry Goods Co. • Durango, Graden's • Glenwood Springs, Bullock's • Monte Vista, The Cinderella Shop • Pueblo, Zetta K. Whitehead • DISTRICT OF COLUMBIA: Washington, D. C., Jelleff's • GEORGIA: Albany, Rosenberg Brothers • Atlanta, Rich's • Augusta, Cullum's • Brunswick, The Guarantee Shop • Camilla, Collins Millinery Co. Griffin, Crouch's • Savannah, Leopold Adler Co. • Toccoa, Fred L. Hayes • Valdosta, C. C. Varnedoe & Co. • IDAHO: Preston, Foss Clothing • ILLINOIS: Chicago, Carson Pirie Scott • Elmhurst, Patrice • Park Ridge, Evelyn Tagge • Peoria, Bergner's • Wheaton, Allen's Smartwear • IOWA: Cedar Rapids, Newman's • Clinton, Beez-Mousel • Des Moines, Younkers • Iowa City, Estelle Zimmerman • KANSAS: Topeka, Crosby Bros. • KENTUCKY: Lexington, Embry & Co. • Louisville, Stewart's • Maysville, Merz Bros. • Owensboro, Levys • Paducah, Watkins • LOUISIANA: New Orleans, D. H. Holmes • MASSACHUSETTS: Boston, Jays • MICHIGAN: Ann Arbor, Goodyear's Bad Axe, The Wardrobe • Birmingham, F. J. Mulholland Co. • Detroit, The J. L. Hudson Company Grosse Pointe Woods, Town 'N' Casual • Lansing, Marie's Fashions • Muskegon, LeLoff's • Niles, Worth's • Petoskey, S. Rosenthal & Sons • Plymouth, Cassidy's • MINNESOTA: Bemidji, Wilson Co. Duluth, Oreck's • Hibbing, Herberger's • Hopkins, Nygren's • Jackson, Davies' • Marshall, Waggoner & Habicht • Ortonville, Hillstrom & Co. • Pipestone, Henry's Ladies Apparel • Virginia, Lauley's Winona, H. Choate and Company • MISSOURI: Kansas City, Emery, Bird, Thayer • St. Louis, Stix, Baer & Fuller • MONTANA: Billings, The D. J. Cole Company • Great Falls, Buttreys • Miles City, Shore's • NEBRASKA: Grant, Mary Lyon Shoppe • Hastings, The Specialty Shoppe • Kearney, Ruter's—The Fashion • Lincoln, Magee's • Norfolk, Beverly's • Omaha, Herzbergs • Scottsbluff, Doering's • Wayne, Swan's • NEW JERSEY: Asbury Park, Tepper's • Boonton, The French Shoppe Merchantville, Rose Haslam Dress Shop • New Brunswick, P. J. Young Dry Goods Co. • Paterson, Meyer Brothers • Trenton, Nevius-Voorhees • Washington, The Marian Shop • Westfield, Alice Kind NEW YORK: Cortland, G. H. Wiltsie • Earlville, The Alice Blue Gown • East Aurora, Brown-Cornell Shop • Geneva, Krane's Seneca Shop • Jamestown, Lucie's • Mamaroneck, Annette Shoppe • Massena, T. J. Martin • Niagara Falls, Brown's Style Shoppe • Norwich, Chapman-Turner • Ogdensburg, Lulu B. Algie • Rochester, Sibley, Lindsay & Curr • Schenectady, H. S. Barney • Syracuse, Chappell's Troy, Frear's • Watertown, Smith and Percy • Wellsville, Rockwell's • White Plains, Treacher Yonkers, E. H. Timm • NORTH CAROLINA: Charlotte, Ivey's • Fayetteville, The Capitol • Greensboro, Meyer's • Raleigh, Ivey-Taylor Co. • Winston Salem, The Anchor Co. • NORTH DAKOTA: Bismarck, A. W. Lucas Co. • Fargo, Moody's • Grand Forks, R. B. Griffith Co. • Jamestown, The Orady Co. • Minot, Bader's • Williston, J. B. Lyon and Son • OHIO: Steubenville, Cooper-Kline Co. • OKLAHOMA: Tulsa, Brown-Dunkin • OREGON: Portland, Meier and Frank • PENNSYLVANIA: Ambridge, Venger's • Beaver Falls, Berkman's • Greensburg, The Muncy Shop • Harrisburg, Tillie Meyer's • Huntingdon, Hollywood Shop • Indiana, Gearhart's • Media, Donaldson Norristown, Anne Tawney • Philadelphia, Gimbels • Pottsville, Caster's • Reading, C. K. Whitner Co. Ridgeway, Linnea's • Washington, Smart Gown Shop • West Chester, Jane Chalfant • SOUTH CAROLINA: Charleston, Kerrison's • Columbia, Haftwanger's • Florence, The Hat Box • Greenville, Ivey's • Spartanburg, The Sport Shop • SOUTH DAKOTA: Aberdeen, Olwin Angell Store • Huron, Berg Style Shop • Rapid City, The New York Store • Sioux Falls, Louise Dixon Shop • Watertown, Martinson Hollywood Shop • Yankton, Jo Ellen Shop • TENNESSEE: Chattanooga and Oak Ridge, Lovemans • Dyersburg, Schlesinger's • Kingsport, J. Fred Johnson & Co. • Knoxville, George's Rich's Morristown, Dawson Women's Shoppe • Nashville, Cain-Sloan Co. • TEXAS: Austin, T. H. Williams Corpus Christi, Lichtenstein's • Dallas, Titcher-Geestinger • Del Rio, Roach's • Fort Worth, Monnig's Houston, Foley's • Lubbock, Hemphill-Weiss Co. • San Antonio, Frost Bros. • San Marcos, Harrison's Victoria, Dunlap's • UTAH: Salt Lake City, Auerbach's • VIRGINIA: Alexandria, Lady Lois • Charlottesville, The Colonnade Shop • Harrisonburg, Jos. Ney's • Lynchburg, Miller's • Norfolk, Rice's Fashion Corner • Roanoke, S. H. Heironimus Co. • Winchester, Margaret L. Hodgson • WASHINGTON: Aberdeen, Browers • Seattle, Rhodes • WEST VIRGINIA: Beckley, Payne's • Bluefield, Thornton's • Charleston, The Diamond • Clarksburg, Parsons-Souders • Huntington, Anderson Newcomb • Morgantown, S. M. Whiteside & Co. • Parkersburg, Broida's • WISCONSIN: Appleton, Geenen Dry Goods Co. • Eau Claire, Lorraine Dress Shop • Green Bay, H. C. Prange Co. • La Crosse, E. R. Barron Co. • Milwaukee, The Unity • WYOMING: Casper, Kassis Department Store

Complexion news—



1

Nice Paris-to-America news: the arrival here (in full pink and gold regalia) of a famously effective group of French complexion potions. Orlane, the makers of same, have explored an extraordinary field of natural resources to compound these products—they've left no beehive unturned, it seems, in their effort to find new beauty ingredients (and in turn, to help a woman find her best complexion hope). Five such products are shown on these two pages—all five, made and sealed in France, and now ready in America at Bonwit Teller; Neiman-Marcus (Dallas and Houston); I. Magnin.

1. Quite simply, a complexion-clearer. It's called *Lotion Camphrée*, and camphor is one of its ingredients. It's a pink liquid to be applied at night to a freshly-cleansed skin; to be applied again, in the morning, before make-up. 2. This is Orlane's queen bee (Orlane, incidentally, was one of the pioneers in the royal jelly and vitamin field of beauty). This, *Crème à la Gelée Royale*, was blended with vitamins, proteins, and minerals, to help eliminate surface lines; to help brighten the complexion.



2

Paris-fashion

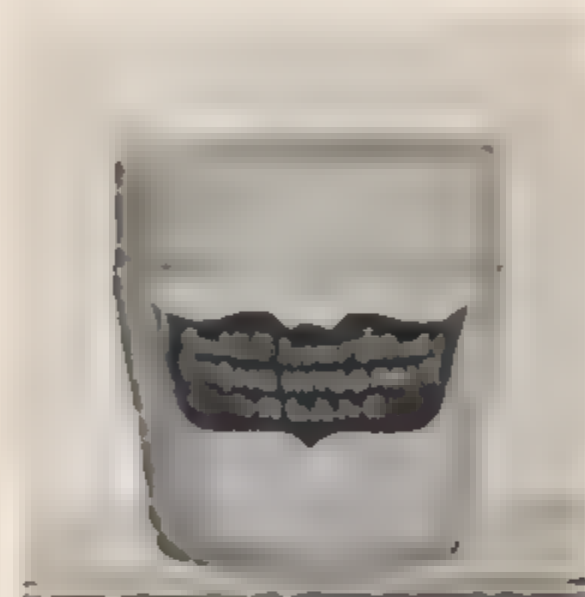


3

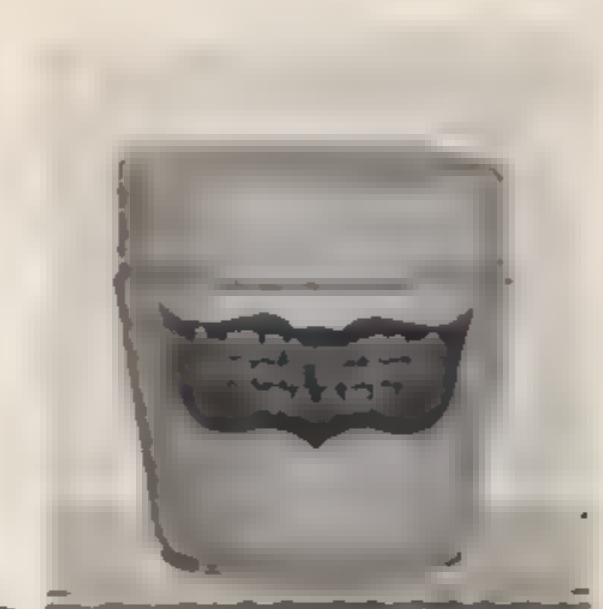


3. This is Orlane's pre-face-powder plan—a product called *Crème Liliale*. It's a semi-liquid that covers the complexion with a transparent veil. After that, powder powders more smoothly; seems to stay resolutely on the surface instead of slinking away to clog the pores. . . .

4. They call this one *Crème Intégrale*; it's one of the chicken embryo extracts, a group that's caused quite a stir in beauty-making circles because of its efforts in behalf of the older skin. Specifically, this "helps to coax suppleness and strength to the skin; induce elasticity." It's in cream form; easy to use, therefore; applications: usually two or three times a week. 5. This one is camouflage: it's a mask that goes on under make-up, and works on the theory of reflective light ("where there's light there can be no shadow," et cetera). In any case, one of its gifts is the covering of fatigue lines, skin imperfections. They call it *Crème Nubilia*, and like the rest of the Orlane products, it's at shops named across the page.



4



5

OVERWEIGHT NEW HOME REDUCING PLAN TAKES OFF POUNDS AND INCHES



SEND COUPON FOR DETAILS

Niagara, Dept. V105,
Adamsville, Pa.
Please rush details on the Niagara
Weight Control Program.

Name _____
Address _____

Enjoy the benefits of the most expensive reducing salon programs—in your home! The Niagara Weight Control Program requires no disrobing, no hard exercises . . . and you need never worry about inconvenient appointments.

The Niagara Program was developed by the Niagara Research Institute under direction of competent medical authority to fill the need for a scientific, medically-correct, complete home-reducing plan. You'll find it pleasant, easy and *guaranteed* to be effective.

The Niagara Weight Control Program consists of a detailed book on proper eating for figure control; specially-prepared mineral-vitamin concentrates for health and energy; and wonderful Niagara Cyclo-Massage® to give you all the "good-figure" benefits of the finest massage.

Get details TODAY on this glorious, new, convenient approach to weight control. Learn how you can reduce privately, in your own home, in a relaxed, pleasant manner.

NIAGARA MANUFACTURING AND DISTRIBUTING CORP., ADAMSVILLE, PA.

In Canada: Monarch Massage, Ltd., Fort Erie, Ontario

Copyright 1955, Niagara Mfg. & Dist. Corp.

ENJOY YOUR



Use the best-tasting
Salt Substitute ever made.

- sprinkles and seasons like salt
- enhances food flavor
- retains flavor in cooking, baking and canning



**Adolph's SALT
SUBSTITUTE**

Available at grocers everywhere

NEW AVAILABLE FOR THE FIRST TIME
**ADOLPH'S LOW SODIUM
MEAT TENDERIZER**

Seasoned and Non-Seasoned—makes every cut and grade of meat extra tender and flavorful.

ASK YOUR GROCER for
ADOLPH'S LOW SODIUM MEAT TENDERIZER.

© Adolph's Ltd., Los Angeles 46, Calif.



Come when the hillside
blazes with unbelievable
colour, when the highways
and hotels are less crowded.

You will indeed enjoy
visiting historic, picturesque
French-Canada, where
you will be
welcomed with old-time
hospitality, in comfortable
modern inns and hotels.

For free road maps and booklets, write:
Provincial Publicity Bureau, Parliament
Buildings, Québec City, Canada; or 48
Rockefeller Plaza, New York 20, N. Y.

LA PROVINCE DE
Québec

Mrs. Exeter

(Continued from page 169)

Pages 128-129. New knitted looks. All of them applicable to Mrs. Exeter, and almost all of them made in sizes to 18.

Pages 130-131. London lines for Mrs. E.: two splendid suits, one with the cape that always captivates her—and a marvellous fur-trimmed black wool coat.

Page 133. In the evening, Mrs. Exeter is an experienced draught-dodger. Beautiful way for her to be one: the ivory chiffon dress with the chiffon-covered cashmere cardigan.

Page 139. Taupe satin and mink—very becoming to Mrs. Exeter. The dress is made in sizes to 16.

Page 140. Mrs. E. will note with pleasure the new darker stocking shades. And the revival of triple-strand bracelets from the thirties—surely she has some stashed away.

Pages 142-143. Perfectionist gloves. What a refreshment for Mrs. E., who truly understands a glove, and who deplores her daughter's occasional offhand approach to the subject.

Pages 148-149. Elegant shoes—another of Mrs. Exeter's specialties. If she likes a heel that's not too steep, she'll choose the shoe at the lower right, page 149.

Pages 150-153. New ways to be young in fashion. Mrs. Exeter delights in being her own age, but she'll study these with her débutante daughter in mind.

Pages 154-155. Four excellent, not extreme suits, made in sizes to 18.

Pages 156-157. If there's a woman in the world who really relishes a good buy, it's Mrs. E.—perhaps because she can afford almost anything, except a mistake. One of these jersey dresses might become her new day-time uniform. Most likely—the coat-dress on page 156, made in sizes to 20.

Pages 158-159. The green tweed coat (sizes to 18), the black-and-grey tweed coat (sizes to 16)—both nicely shaped for Mrs. Exeter.

Pages 160-161. Underthings to overjoy our Mrs. E., who has an immoderate taste for such confections, and who settles for perfection in the lingerie department, but nothing less.

KAREN RADKAI



N ews for men: new tailoring trend

Another look here at the suit photographed on page 162—a fine piece of tailoring that reflects the new trend taking place right now in Italy. (Complete coverage coming in Vogue, October 1.) The news involves a perceptible but not radical change in suit-silhouettes; jackets are slightly shorter, slightly more built up at the shoulders, buttons are higher than before. As for trousers—they're tapered, give a good, long-legged look. Here: a single-breasted suit in a dark blue pin dot pattern. A British woollen, and a good day and evening fabric for men. About \$125. By Baker. The cream-coloured Egyptian cotton broadcloth shirt, \$11. By Troy. The suit and shirt are at De Pinna. Suit, also at Julius Garfinckel; L. S. Ayres; Neiman-Marcus. Note: there's good day and evening choice of hat here—a black Homburg, from Cavanagh.

Second version of the suit showing Italian influence—shorter jacket, narrower trousers. This suit: a good choice for a business suit; shown here with a derby (well on its way back as an all-day hat choice). Single-breasted suit in a subdued black and grey shadow stripe. Of British woollen, about \$130. By Baker. With this, a pin-stripe shirt of Egyptian cotton broadcloth, \$13. By Troy. The suit and shirt are at De Pinna. The suit is also available at Julius Garfinckel; L. S. Ayres; Neiman-Marcus. The derby hat: Cavanagh. Wearing both suits (here and on the page opposite): young actor Eric Fleming, who recently appeared on Broadway in *Portrait of a Lady*, and as the Lieutenant in the ubiquitous comedy *My Three Angels*. Mr. Fleming also has numerous performances in TV shows to his credit, is at present acting in Detroit.



Listed below are other stores that will have the men's suits on these pages and page 162.

Albany, N. Y. David Graff
Atlanta, Ga. John Jarrell Inc.-J. P. Allen Co.
Dayton, Ohio The Rike-Kumler Co.
Denver, Col. Neusteters
Detroit, Mich. Kilgore and Hurd
Evansville, Ind. Drucker's
Grand Rapids, Mich. MacKenzie-Bostock-Monroe
Grosse Pointe, Mich. Kilgore and Hurd
Harrisburg, Pa. The 212 Men's Shop
Jacksonville, Fla. Rosenblum's
Little Rock, Ark. Bauman's, Incorporated
Longview, Tex. Lanier Clothiers
Memphis, Tenn. Julius Lewis, Inc.
Midland, Tex. S & Q Clothiers
Milwaukee, Wis. MacNeil & Moore

Nashville, Tenn. Mallernee's
New Orleans, La. Keller-Zander
Omaha, Neb. Charles J. Assmann
Philadelphia, Pa. Morville
Portland, Ore. M. & H. H. Sichel
Richmond, Va. Thalhimier's
San Antonio, Tex. Hutchins Bros.
San Francisco, Calif. The White House-Raphael Weill & Co.
Seattle, Wash. Littler, Inc.
Syracuse, N. Y. Hotel Syracuse Men's Shop
Topeka, Kan. Hanna's Men's Shop
Tucson, Ariz. Andy Anderson Ltd.
Tulsa, Okla. Streets
Tyler, Tex. Mayer & Schmidt
Wichita Falls, Tex. Hub Clothiers
Wilmington, Del. Wright & Simon

SEASON'S PARTIES SUMMED UP

(Continued from page 134)

a half-dozen-or-so dresses that proved to be the great fashion belles of the season. In France, the "big" dress was Dior's black polka-dotted silk organdie (shown in *Vogue* in the May 15 issue), which was worn at the Redé ball by Mme. Henri Bonnet, the Hon. Mrs. Reginald Fellowes, and Mme. Karl Hans Strauss. Another Dior design, a white silk organdie dress, appeared five times at the Aly Khan party. Several versions of a Dessès chiffon dress appeared.

In England, the hit dress seemed to be a white lace crinoline (a smart, pretty version included a huge tartan sash).

In America, the sari dress was a frequent choice—one of the smartest was the narrow, straight sari dress that Mrs. William Paley wore to the Breakers Ball, the white and gold sari column by Mainbocher (shown in the May 15 issue of *Vogue*). Another smart summer choice: colourful full-length taffeta evening coats (Mrs. William Gaynor wore Lanvin-Castillo's brilliant flame taffeta coat over white lace at the Breakers Ball).

What came through clearly at most of the parties across the season was a growing preference for dressing in long evening dresses, whenever the occasion permitted. That's no news for Newport, of course, where long evening dresses have always belonged. Nor is it news for England (where a "small dance" averages about three hundred people, it seems, and a large party about eight hundred), although as this year's season grew shorter, the young did begin to appear in bouffant short evening dresses. But even in the U.S., at Southampton, where the short evening dress has been a long-standing favourite, the women wore their most important long dresses when the parties were big enough. Débutantes, and young married women, however, frequently continued to wear short, bouffant dresses—as did the women who drove out from town for the parties at the Oyster Bay house of Mr. and Mrs. William Woodward, junior, and at Mr. and Mrs. Byron Foy's at Glen Cove. At the Woodward's party, incidentally, the out-of-doors figured in the decoration—the dancing went on in a statue-lined *allée*; tables were set in a patio, and were decorated with red and white flowers (the racing colours of the Woodward stables), with little papier-mâché reproductions of their famous Nashua, hero of the party.

As for this season's party coiffures: many women—in Paris, London, and America—wore their hair up for the big parties; but when it was worn long (a strong choice in Paris), it was long and smooth.

* it's that fabulous **RelaxAcizor**
you read about in **MADEMOISELLE**



* USE AT HOME . . . look your loveliest. Your prettier, trimmer figure excites romantic glances! New popularity . . . new happiness for a new YOU!

Reduce

waist, hips, tummy
in size—NO DIET!

NEW—no vibration, no massage, a truly easy NO-EFFORT way!

ROMANCE begins with a pretty figure. Now you can lose excess inches from your waist, tummy, hips and thighs . . . without diet or weight-loss . . . **QUICKLY, EASILY . . .** while you **REST** luxuriously at home! Relax-A-cizor gives you a delightful new kind of beautifying, slimming exercise that requires **NO EFFORT!** You **RELAX** and enjoy reading, sewing . . . even **SLEEPING** while Relax-A-cizor removes those excess inches almost like magic . . . and it does **NOT** make you tired like regular beauty exercises.

FIRMS . . . TIGHTENS . . . TRIMS

Diet may cause sagging and loss from bust, neck and face. Relax-A-cizor does *not*; it, instead, *firms and tightens* your waist, hips, thighs and abdomen. **FA-CIAL** attachment exercises muscles around **EYES** and **THROAT**. *Don't risk your health . . .* this is the safe, sensible, economical home method praised by thousands of users. Home model 6 approved by *Underwriters' Laboratory*.

FEATURED IN MADEMOISELLE by Health & Beauty editor. 2 full pages, March '51 issue. **READ WHAT OTHER USERS SAY:** "4 inches removed from abdomen."—Mrs. M.F. "3" from hips."—M.A. "Dress size was 16, now 12."—C.P. **MANY WOMEN LOSE AN INCH OR TWO THE FIRST FEW DAYS!** You may lose less—or MORE.

FREE If you live in or near city listed below, **TELEPHONE** (woman answers) for **FREE** information. **FREE BOOKLET**, **FREE TRIAL TREATMENT**. No obligation. **SOLD BY MAIL ON MONEY BACK GUARANTEE** in areas where company has no representatives.

TELEPHONE TODAY . . .



New York City MU 8-4690
Newark MA 3-5313
Philadelphia LO 4-2566
Boston KE 6-3030
Detroit WO 3-3311
Chicago State 2-5680
Cleveland PE 1-2292
San Diego BE 9-8016
San Francisco SU 1-2682
Los Angeles OL 5-8000

RelaxAcizor . . . mail today . . . **FREE** Send coupon to Dept. V-4
915 N. LaCienega, Los Angeles, Calif., or 665
Fifth Ave., New York City, or Suite 1200, 17
North State St., Chicago, Illinois.

Send in **PLAIN** envelope free information about reducing size of waist, hips, thighs, abdomen . . . No cost. No salesmen will call. (PLEASE PRINT.)

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____
TELEPHONE _____
Use margin for more writing space. V-4

Bobby's AUTUMN LEAF

by *Secord*
Brilliant
American
Designer

Elegant cuff
bracelet, double-hinged
to conform to
any size wrist.

Delicately wrought in
textured and smooth
design. 22 Karat Gold Plate.



BRACELET...
about \$10.00
EARRINGS...
about \$6.00

at
BERGDORF GOODMAN
LORD & TAYLOR
SAKS FIFTH AVENUE

and other fine stores throughout U. S. A. or write:

Joseph Bobby
JEWELRY INC.

40 West 37th Street, New York 18, N. Y.

Glamorize summer-dried hair
Use **VITA-FLUFF** Shampoo!

... the original cream shampoo—used and recommended
by professional beauticians to keep your hair gleaming
bright, beautifully controlled. There's a special VITA-FLUFF
Shampoo to solve your individual hair problem.



Exclusive with
professional beauticians...
sold only in beauty salons.

Duon Inc.
ORIGINATOR OF FINE SHAMPOOS
CORAL GABLES, FLORIDA

VOGUE PATTERNS

(Details of the Easy to Make Vogue Pattern wardrobe on pages 144-147)



Left: Vogue Easy to Make Pattern 8721, coat: sizes 12 to 20 (30 to 38), 40. For a size 16 (34), $3\frac{5}{8}$ yards 54" fabric. 75 cents.
Centre: Two-piece overblouse dress. Vogue Easy to Make Pattern 8722, blouse: sizes 12 to 20 (30 to 38); $1\frac{5}{8}$ yards 54" fabric for size 16 (34). 50 cents. Skirt 8626, Very Easy to Make: sizes 22 to 32 waist; 1 yard 54" fabric for a 28" waist. 50 cents.
Right: Paisley velvet costume. Vogue Easy to Make Pattern 8716, blouse: sizes 12 to 20 (30 to 38); $1\frac{3}{4}$ yards 39" fabric for a size 16 (34). 50 cents. Vogue Very Easy to Make Pattern 8661, skirt: sizes 24 to 30 waist; 2 yards 39" fabric for a 28" waist. 50 cents.



Left: Two-piece dress. Vogue Easy to Make Pattern 8716, same blouse as above, but with shoulder straps; $\frac{7}{8}$ yard 54" fabric for a size 16 (34). 50 cents. Vogue Very Easy to Make Pattern 8723, skirt: sizes 24 to 30 waist; $3\frac{3}{4}$ yards 54" fabric for 28" waist. 50 cents.
Right: Vogue Very Easy to Make Pattern 8720, dress: sizes 12 to 20 (30 to 38); $2\frac{7}{8}$ yards 54" fabric for size 16 (34). Price: 60 cents.

TO ORDER: Vogue Patterns are available at important shops in every city or by mail (postage prepaid), from Department V, Vogue Pattern Service, Greenwich, Connecticut; and in Canada, at 198 Spadina Ave., Toronto, Ontario. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

TO IMPROVE YOUR SEWING: See *Vogue's New Book for Better Sewing*, a guided tour through 14 patterns, stitch by stitch. This, \$2.95 at all book shops, at many pattern counters, or direct (postpaid) from Vogue Pattern Service, Greenwich, Connecticut.

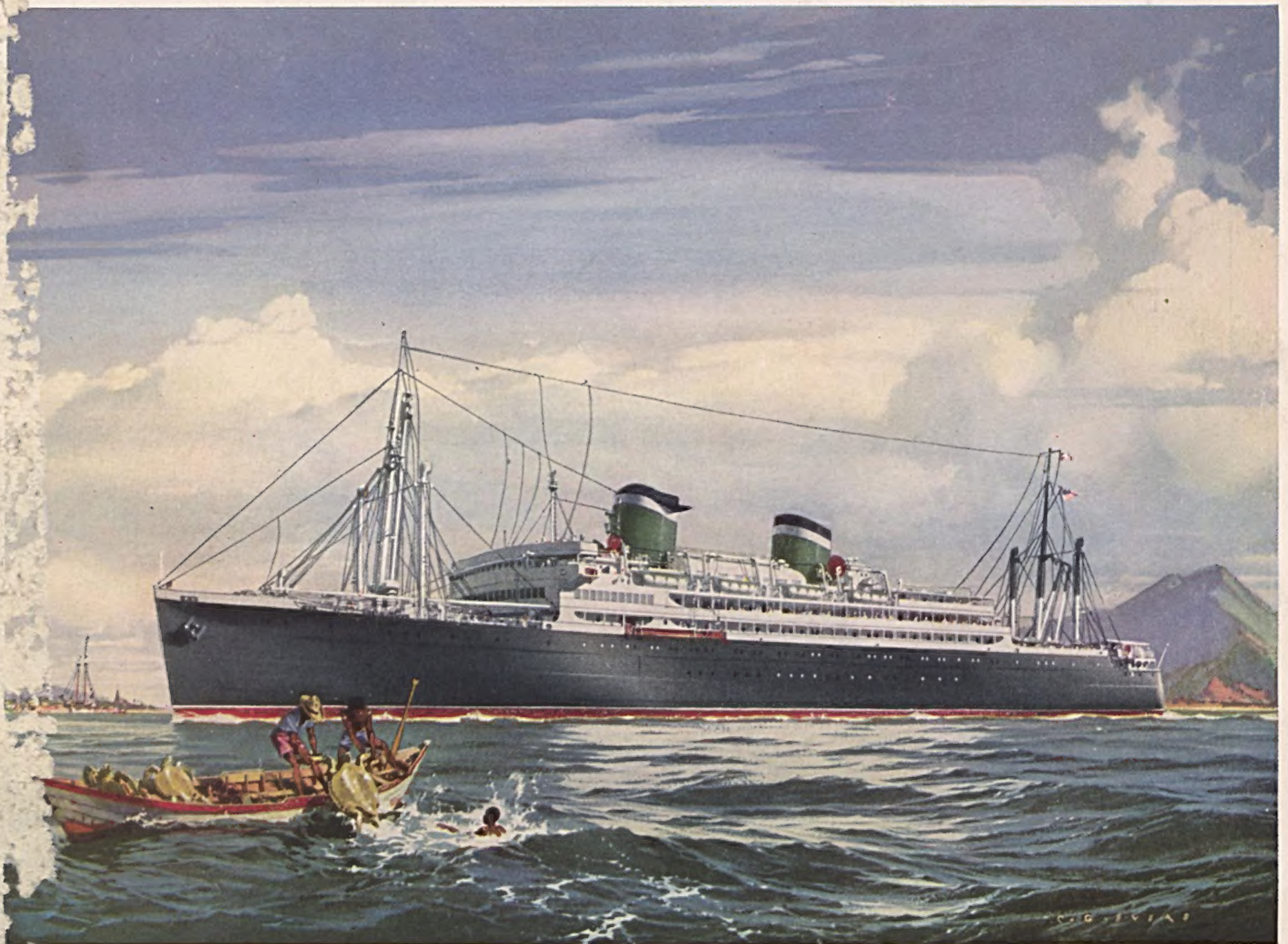
TO AUGMENT: Besides the patterns cited here, there are some 770 others in the new Vogue Pattern catalogue on display wherever Vogue Patterns are sold.



Modess *because*

Only New Design Modess gives you the luxury of a new
whisper-soft fabric covering ... no gauze ... no chafe.

GRACE LINE



A FAMILIAR SIGHT ON THE SUNNY CARIBBEAN...THE LUXURIOUS SANTA PAULA, SISTER SHIP OF THE SANTA ROSA.

CARIBBEAN CRUISES

Grace "Santas" are especially designed for tropical cruising . . . all rooms outside, each with private bath . . . light, airy dining rooms . . . outdoor tiled swimming pools.

Twelve Day Caribbean Cruises on the luxurious "Santa Rosa" and "Santa Paula."

16-18 Day Caribbean Cruises on modern cargo-passenger "Santas."

*Sailings from New York every Friday. See your Travel Agent or
Grace Line, 3 Hanover Square, New York.*

Agents and Offices in all Principal Cities.



GRACE LINE

